This is a digital copy of a book that was preserved for generations on library shelves before it was carefully scanned by Google as part of a project to make the world's books discoverable online.

It has survived long enough for the copyright to expire and the book to enter the public domain. A public domain book is one that was never subject to copyright or whose legal copyright term has expired. Whether a book is in the public domain may vary country to country. Public domain books are our gateways to the past, representing a wealth of history, culture and knowledge that's often difficult to discover.

Marks, notations and other marginalia present in the original volume will appear in this file - a reminder of this book's long journey from the publisher to a library and finally to you.

Usage guidelines

Google is proud to partner with libraries to digitize public domain materials and make them widely accessible. Public domain books belong to the public and we are merely their custodians. Nevertheless, this work is expensive, so in order to keep providing this resource, we have taken steps to prevent abuse by commercial parties, including placing technical restrictions on automated querying.

We also ask that you:

+ *Make non-commercial use of the files* We designed Google Book Search for use by individuals, and we request that you use these files for personal, non-commercial purposes.

+ *Refrain from automated querying* Do not send automated queries of any sort to Google's system: If you are conducting research on machine translation, optical character recognition or other areas where access to a large amount of text is helpful, please contact us. We encourage the use of public domain materials for these purposes and may be able to help.

+ *Maintain attribution* The Google "watermark" you see on each file is essential for informing people about this project and helping them find additional materials through Google Book Search. Please do not remove it.

+ *Keep it legal* Whatever your use, remember that you are responsible for ensuring that what you are doing is legal. Do not assume that just because we believe a book is in the public domain for users in the United States, that the work is also in the public domain for users in other countries. Whether a book is still in copyright varies from country to country, and we can't offer guidance on whether any specific use of any specific book is allowed. Please do not assume that a book's appearance in Google Book Search means it can be used in any manner anywhere in the world. Copyright infringement liability can be quite severe.

About Google Book Search

Google's mission is to organize the world's information and to make it universally accessible and useful. Google Book Search helps readers discover the world's books while helping authors and publishers reach new audiences. You can search through the full text of this book on the web at `http://books.google.com/`

THE MOTHER TONGUE

BOOK·I

ARNOLD·&·KITTREDGE

Educ T 759.00.170

HARVARD COLLEGE
LIBRARY

BEQUEST OF
EDWARD STEVENS SHELDON
Class of 1872
Professor of Romance Philology
1925

3 2044 097 064 984

E. S. Section.
Aug. 5, 1900.

THE MOTHER TONGUE

Book I

LESSONS IN SPEAKING, READING AND WRITING ENGLISH

BY

SARAH LOUISE ARNOLD

Supervisor of Schools in Boston

AND

GEORGE LYMAN KITTREDGE

Professor of English in Harvard University

BOSTON, U.S.A.

GINN & COMPANY, PUBLISHERS

The Athenæum Press

1900

Educ T 1900.170

Received ...
Prof. ... Library

COPYRIGHT, 1900, BY
S. L. ARNOLD AND G. L. KITTREDGE

ALL RIGHTS RESERVED

PREFACE.

BOOK I of "The Mother Tongue" is designed to guide children to an intelligent appreciation and enjoyment of good English, to help them to speak and write correctly, and to introduce them to the study of grammar.

To appreciate the power and beauty of any language, a child must become familiar with well-written prose and verse in selections that shall be interesting from his own point of view as well as acceptable to the critical scholar. By familiar association with such writings, and wisely directed study of them, the child's taste is cultivated and a love of literature is fostered.

With this in view, the book provides selections from good authors, in prose and verse, together with full instructions for their use in different ways. Exercises for reading, study, discussion, and learning by heart accompany the selections. A similar study of the material contained in the pupil's reading book will follow as a natural result, and thus these lessons form an introduction to the elementary study of literature. Two long selections ("Story of Gemila," "Hiawatha's Sailing") have been introduced and made the basis of typical exercises, to indicate the manner in which such prose

and verse may be used, and to afford opportunity for further practice, as the needs of particular classes may suggest.

Accuracy in speaking and writing can be secured only by a process of *imitation*, and for this the essentials are a "copy" and occasions for practice. Such copies or patterns are therefore provided in sufficient quantity and variety to direct attention to accepted usage and to arouse the child's interest and observation. The necessary repetition is ensured by a variety of exercises, each of which will be recognized by children as practical and useful.

The uses of punctuation marks and capital letters are explained and exemplified in the first half of the book, and ample opportunity is afforded for applying the rules as fast as they are learned.

The subject of letter writing is developed in its natural order, beginning with the child's own friendly notes and continuing through all the essential phases of the art. Here, again, full provision has been made for continuous practice.

Inasmuch as usage in many matters of detail is far from being absolutely fixed, the authors have presented only the latest accepted forms, or the general rule which may always be followed with safety. For example, commas have been omitted in addresses on envelopes, in accordance with a custom which is rapidly gaining ground; and only those rules for the use of the comma which are supported by general usage have been brought to the pupil's attention. Further study of grammatical

analysis will develop such other rules as are needed in more elaborate composition.

In Part II the elementary principles of grammar are systematically dealt with in the simplest fashion. Here such pupils as consciously seek for a rule or standard of expression will find enough for their needs. At the same time, this portion of the book specifically directs the student to a methodical analysis of his own thoughts and of the words in which his thoughts are expressed. To such study of the "thought in the sentence" formal rules and definitions have been subordinated. Thus in the summary of the "work which words do" and in the sections that lead up to it, emphasis is laid upon the functions rather than the definitions of the parts of speech, and it is not until the following sections that technical definitions are given. It is hoped that the lessons will be used as they are intended, since the common failure of grammatical study comes chiefly from the propensity to learn definitions by rote before one has acquired that power to analyze thought which alone renders the definitions valuable.

Part II, then, not only prepares the way for a study of grammar, but serves to develop that power of weighing one's words on which depends, in a high degree, the ability to speak and write forcibly and well and to appreciate similar merits in the style of another. Thoughtful reading is a direct result of such study. The authors are convinced that the training which these lessons afford in the analysis of thought and expression in their mutual relations is far more efficacious

than a multiplicity of exercises in "dictation" and "reproduction."

Extracts from Longfellow, Whittier, Lowell, Bayard Taylor, Celia Thaxter, Alice Cary, and John Burroughs are used by permission of and by special arrangement with Messrs. Houghton, Mifflin & Company, publishers of the works of those authors. Acknowledgments are also due to Miss Emily R. Andrews for permission to use extracts from "Seven Little Sisters," and to the E. W. Noyes Co. for authority to reproduce Mr. Eldred's etching of "The Caravan."

LESSONS IN SPEAKING, READING, AND WRITING ENGLISH.

PART FIRST.

SECTION 1.

FOR READING ONLY.

To the Boys and Girls :

This book will tell you about something which you have always used, but which you have never studied. You know something about it; yet probably that something is very little. You have breathed air all your life; yet you do not know what air is made of and what it does for you. You have walked and played upon the earth; yet you do not know the earth's story. You have eaten bread: do you know how it is made? You drink water: do you know whence it has travelled?

All these common things, if they could talk, might ask you a hundred questions about themselves. But to every question you would give the same answer: "I do not know." Yet the common things are the most interesting, after all, and are best worth studying.

One of the common things which serve you every day is **the English language.** You have used this language ever since you began to talk. You have spoken it everywhere — at home, at school, at play. You are constantly using it. It is your servant. Do you know what it does for you? How much do you know about it?

Tell me this: Do all children speak the same language? No. You say in English, "I go to school." The German boy says, "Ich gehe in die Schule." The French boy says, "Je vais à l'école." You speak in the English language, the German boy in the German language, the French boy in the French language. Every language has names of its own for all common things. You often speak of your house. Were you French, you would say "ma maison"; if you were German, you would say "mein Haus" instead.

Have you ever thought why your language is called **the English language,** and why it is different from other languages? Were you to think about this, you would ask many questions, some of which would be hard to answer.

Think of your games without language. Can you imagine yourself playing "I spy," or base-ball, without speaking? You must have words and speak them, or the game would soon come to

an end. Can you imagine yourself remaining silent an entire day, from morning till night, speaking to nobody? How much you would miss that now makes your day pleasant! You begin talking as soon as you are awake in the morning. At the breakfast table, at play, at school, at dinner, at the afternoon games, at supper, by the fireside in the evening, you are constantly talking with your friends and playmates. You make known your wants and express your thoughts in spoken language, and through the spoken words of your friends you learn their thoughts and feelings and wishes. You would be very lonely and unhappy if you could not thus make your thoughts known and understand the thoughts of others.

This book is meant to help you to know more about this language of yours. Perhaps you think you know enough already. It would not be strange if you were to say, "I can talk. I know how to use my language now, for I have used it nearly all my life." What you say is partly true. It is as if you were to say, "I have seen the earth; I have lived upon it all my life." But when I ask you to go with me to visit the wide prairie, or the high mountains, or the changing sea, you are glad to go. How much there is upon the great earth which you know nothing about! How you would like to know all its story!

So it is with our **mother tongue**, — the English language. You use some of its words every day. It helps you to let your friends know when you are hungry, or happy, or tired. By its aid, you tell stories to your little brother or sister. Without it you could not tell your mother to-night what has happened at school to-day.

Do you not care to know more about this language which is so necessary to you? Should you not like to write it, as well as to speak it, so that you may talk to your friends who are far away, as well as to those who are near? When you grow older and go away from home, shall you not wish to tell your mother what you are doing, just as you tell her to-day? But then you must speak with pen and ink, in written words. Do you not wish to learn how?

You have enjoyed reading "Hiawatha" and "The Village Blacksmith," which Mr. Longfellow wrote for you. When he was a little boy, living in Portland, Maine, his father went to Boston, many miles away. He wished to tell his father something; but of course he could not talk to him. So he wrote a letter to tell what he wanted. Here is the letter. When you look at it, you will see that his father could understand the boy's thoughts and wishes by reading the written words quite as well as if they had been talking together.

PORTLAND, January, 1814.

DEAR PAPA, — Ann wants a Bible like little Betsy's. Will you please buy her one if you can find any in Boston?

I have been to school all the week, and got only seven marks. I shall have a billet on Monday.

I wish you to buy me a drum.

H. W. L.

Could you have done so well?

When Mr. Longfellow was a boy, he knew how to express his thoughts in writing. His letter tells you just what he wanted. When he became a man, he expressed his thoughts so well that everybody was glad to read them. He used the same language which you use, but he used it better than you can. He knew far more about it than you do, just as travellers who have seen the rivers of ice in the north and the tangled forests of the south, know more of the earth than men who have always stayed at home.

There is a right way of doing everything, as well as several wrong ways. There is a right way to spin a top, to set a table, to harness a horse, to write a letter, to express a thought. This book will help you **to speak and write correctly,** and to choose words which will express just what you desire to say. That is, it will help you to make an intelligent use of your **mother tongue.**

SECTION 2.

For Reading and Study.

THE STORY OF A LESSON.

The lesson was not a reading lesson, nor a writing lesson, nor a drawing lesson, nor a music lesson. I wonder if you can guess what kind of lesson it was?

The children stood near the teacher, Miss Brown, looking at an apple which she held in her hand. "See," said Miss Brown, "what a beautiful apple I have! Look at it. Think about it. Now tell me some of your thoughts about the apple."

This is what the children said in reply: —

Jamie. The apple is round.
Kate. The apple is green.
Mary. The apple is good to eat.
Joe. The apple grew on my apple tree.
Frank. The apple has brown seeds.

"I will write your thoughts as you have told them to me," said Miss Brown. "And now I will tell *you* something.

"Each of you thought about the apple and told me his thought. Your thoughts were different, and so you chose different words in which to tell them. Each one has told his own thoughts in his own words."

A group of words which tells one's thought is called a Sentence.

"Who can find and read Jamie's sentence? and Joe's? and Mary's?"

Of course every child could find and read his own sentence. Before long the children were making and reading other sentences about the apple, and these were so easy and pleasant to make that more sentences followed, sentences which told other thoughts, about the chestnut which Joe had brought to school, the dog that Frank had at home, the game which the children played at recess. The children laughed when they found that it was so easy to tell their thoughts in sentences.

"You see," said Mary, "we really have been making sentences ever since we began to talk, only we never knew it."

Perhaps you can tell now what the lesson was about, — and perhaps you can make **sentences,** just as Frank, and Joe, and Jamie did.

You cannot remember when you began to use sentences.

When you first spoke you used single words as the baby does to-day. "Sugar!" he says when he wants some sugar to eat. "Baby wants some sugar," you say to mamma. The baby uses the

single word only, naming or pointing at the thing he wishes to get, but you have learned to express the entire thought in a sentence.

Learn: —

A Sentence tells or expresses one's thought.

Look at something in the room and tell your thought about it. Then write, on the blackboard or on paper, the sentence which expresses your thought.

SECTION 3.

Oral Exercise.

1. *Tell your thoughts about* —

Honey, gold, pencils, bricks, the schoolhouse, the playground.

2. *Tell your thoughts about* —

Horses, dogs, cows, cats, birds, fishes.

SECTION 4.

Written Exercise.

Write your thoughts about —

The dandelion, the elm tree, the rose, the violet, the golden-rod, the lilac.

Or, if you prefer, write about —

Grapes, apples, plums, peaches, corn, potatoes.

Do not try to write about anything unless you first know something about it. Sentences have no use except to tell what one knows or thinks.

First know, then tell. Tell your own thoughts.

SECTION 5.

WRITTEN EXERCISE.

Write sentences about —

Your father, your mother, your sister, your brother, your house, your pets, your playthings, your work.

SECTION 6.

EXERCISE FOR STUDY.

PROVERBS.

Look at these sentences: —

A soft answer turneth away wrath.

Haste makes waste.

Birds of a feather flock together.

Wilful waste makes woful want.

Where there's a will there's a way.

These sentences are **proverbs.** That is, they express thoughts which have been remembered and repeated for hundreds of years because they were worth keeping.

Every nation has many proverbs. Even among savage tribes, where reading and writing are unknown, such sayings are common, and are much valued for their wisdom.

Read the proverbs and see if you can tell what they mean.

Why do you think people have kept them in mind and taken pains to hand them down to us from old times?

Copy the proverbs just as they are written.

Look at them carefully, and tell where you find capital letters.

The sentences which you have been studying are written correctly. You must learn to write all your sentences as these are written. Here is the rule: —

Every Sentence should begin with a Capital Letter.

SECTION 7.

WRITTEN EXERCISE.

Copy the proverbs that follow.
Remember the capital letter at the beginning.

A new broom sweeps clean.
Still waters run deep.
It is never too late to mend.
Straws show which way the wind blows.
Make hay while the sun shines.
A stitch in time saves nine.

Study these proverbs, and be ready to tell what they mean.

SECTION 8.

WRITTEN EXERCISE.

Write sentences about your school. Let them tell your own thoughts. Tell —

1. Where the schoolhouse is.
2. How many schoolrooms it contains.
3. Where your room is.
4. How many windows your room has.
5. How many desks it contains.
6. The name of your teacher.
7. To what class you belong.

Read aloud the sentences that you have written.

SECTION 9.

WRITTEN EXERCISE.

Write sentences in answer to these questions: —

1. What is your name?
2. How old are you?
3. What do you like to play?
4. What do you like to study?
5. What can you do to help your teacher?
6. What should you like to do when you are grown up?

SECTION 10.

WRITTEN EXERCISE.

Write your thoughts about some dog that you know.

Tell his name; his color; what he can do; what he likes to eat; how he is cared for.

SECTION 11.

TO BE LEARNED BY HEART.

This piece of poetry is a part of the "Song of Hiawatha," by Henry Wadsworth Longfellow. Mr. Longfellow has been called "The Children's Poet." All children like to read the story of Hiawatha.

Read the selection carefully. Learn it by heart.

At the door on summer evenings
Sat the little Hiawatha;
Heard the whispering of the pine trees,
Heard the lapping of the water,
Sounds of music, words of wonder;
Saw the firefly, Wah-wah-taysee,
Flitting through the dusk of evening,
With the twinkle of its candle
Lighting up the brakes and bushes.
And he sang the song of children,
Sang the song Nokomis taught him:
"Wah-wah-taysee, little firefly,
Little, flitting, white-fire insect,
Little, dancing, white-fire creature,
Light me with your little candle,
Ere upon my bed I lay me,
Ere in sleep I close my eyelids!"
Saw the rainbow in the heaven,
In the eastern sky, the rainbow;
Whispered, "What is that, Nokomis?"
And the good Nokomis answered:
"'T is the heaven of flowers you see there;
All the wild flowers of the forest,
All the lilies of the prairie,
When on earth they fade and perish,
Blossom in that heaven above us."

Ask your teacher to read to you other selections from the poem.

SECTION 12.

How Names are Written.

My name is
Helen Louise Watson.
My sister's name is
Kate Watson.
My brother's name is
James Dwight Watson.

Look at the names which are written above. With what kind of letter does *Helen* begin? *Louise? Watson? Kate? James?*

Copy the three names, taking care to place the capital letters correctly.

Names of Persons begin with a Capital Letter.

Write your full name.

Write the names of three pupils in your class.

Write the names of three other persons whom you know.

Write the names of three persons of whom you have read.

SECTION 13.

FOR READING AND STUDY.

FAMILY NAMES.

Everybody that you know has at least two names, — a **given name** and a **family name.** Mary Meade, Harold Pierson, Helen Stuart, John Hancock, — all have two names. The last name is always the family name. Thus, *Meade* is the name which belongs to every one in Mary's family, while *Mary* is the given name which belongs to her alone. You can easily think of many family names, and can remember all the given names in the families that you know.

In old times family names were unknown, for one name was thought to be enough for one person. But it often happened that there were many Johns or Marys or Williams in a single neighborhood. To prevent mistakes a word was sometimes added to a person's name to describe him. Thus he might be called *Thomas the Baker*, if baking were his trade; or *John the Strong*, if he were stronger than his neighbors; or *John at the Wood*, if his cottage stood near a forest. Sometimes, too, this added name contained the name of the person's father. Thus Thomas the son of Peter might be called *Thomas Peterson*,

while Thomas the son of Jack would be called *Thomas Jackson.*

In time these nicknames, as we may call them, were attached to whole families and so became what we now call family names. Every family name once meant something. John Goldsmith was a goldsmith, — Thomas Field lived in a field, — George Farmer lived on a farm, — and Henry Long was a long man. But now-a-days the early meaning of the name is seldom thought of. William Farmer may be a merchant; Thomas Field may live in the heart of the city; and John Little may be six feet tall.

It is interesting to think about the family names that we know. Often we can readily guess what meaning they used to have; but many names have been so changed in the course of years that we cannot tell what they meant when they were first used.

Try to find out the meaning of the family names that follow.

Smith	Carpenter	Brooks
Baker	Mason	Wiseman
Fuller	Miller	Stevenson
Weaver	Cook	Wilson
Thomson	Ferguson	Brown

SECTION 14.

WRITTEN EXERCISE.

Write answers to these questions: —

1. What is your name?
2. What is the name of your father?
3. What is the name of your mother?
4. What is the name of your teacher?
5. Who is the President of the United States?
6. Who is the Governor of your State?

SECTION 15.

WRITTEN EXERCISE.

Write ten sentences in which you use names of persons whom you know.

SECTION 16.

FOR STUDY.

INITIAL LETTERS.

A person's name may be written in full, as *John Kingman, Edith Otis Grant, George Alfred Peabody;* or it may be shortened by writing merely the first letter of the Christian name or names.

Thus, John Kingman may prefer to write his name *J. Kingman;* Edith Otis Grant may sign

herself *Edith O. Grant;* while George Alfred Peabody may choose to shorten his name, or signature, by writing it simply *G. A. Peabody.*

The first letter of a name is the **initial** or beginning letter.

When the initial stands alone, it is always a capital letter, and is always followed by a period.

Write the names that follow, using initials for all but the family names.

John James Curtis.
Wallace White Noyes.
Charles Simpson Sprague.
Amos Alden Abbott.
Mary Lowe Smith.
Jane Ellen Perry.
Eleanor Eldredge Eaton.
Clara Louise Burnham.

SECTION 17.

WRITTEN EXERCISE.

1. *Write your own name, using initials for your given name.*

2. *Write the names of ten persons whom you know, using initials instead of their given names.*

3. *Make a list of names, first writing the full name, and then using the necessary initials.*

SECTION 18.

WRITTEN EXERCISE.

THE DAYS OF THE WEEK.

How many days has the
baby to play?
Saturday, Sunday, Monday,
Tuesday, Wednesday,
Thursday, Friday,
Saturday, Sunday, Monday.

Read carefully, then write from memory. Compare what you have written with the text and see if you have used capitals where they are required.

Learn: —

The names of the days of the week always begin with Capital Letters.

SECTION 19.

WRITTEN EXERCISE.

Write a sentence telling one thing that you did on Monday of last week.

Do the same for each of the other days of the week.

SECTION 20.

For Reading and Study.

A NIGHT WITH A WOLF.

Little one, come to my knee;
  Hark! how the rain is pouring
Over the roof, in the pitch-black night,
  And the wind in the woods a-roaring!

Hush, my darling, and listen,
  Then pay for the story with kisses:
Father was lost in the pitch-black night,
  In just such a storm as this is, —

High up on the lonely mountains,
  Where the wild men watched and waited, —
Wolves in the forest, and bears in the bush,
  And I on my path belated.

The rain and the night together
  Came down, and the wind came after,
Bending the props of the pine-tree roof,
  And snapping many a rafter.

I crept along in the darkness,
  Stunned, and bruised, and blinded —
Crept to a fir with thick-set boughs,
  And a sheltering rock behind it.

There, from the blowing and raining,
  Crouching, I sought to hide me;
Something rustled, two green eyes shone,
  And a wolf lay down beside me.

Little one, be not frightened;
  I and the wolf together,
Side by side, through the long, long night,
  Hid from the awful weather.

His wet fur pressed against me;
  Each of us warmed the other;
Each of us felt, in the stormy dark,
  That beast and man were brother.

And when the falling forest
  No longer crashed in warning,
Each of us went from our hiding-place
  Forth in the wild, wet morning.

Darling, kiss me in payment;
  Hark! how the wind is roaring!
Father's house is a better place
  When the stormy rain is pouring.

BAYARD TAYLOR.

Read the poem over and over until you can tell the story in your own words without book.

SECTION 21.

For Reading and Study.

PUNCTUATION.

Do you know what is meant by the word **custom?** I think you do. Custom is the way in which a thing is usually done. It is your custom to come to school at nine o'clock. To eat butter with bread is a common custom. It is Frank's custom to run home from school. It is customary to say "Good-morning!" or "How do you do?" in greeting a friend. We say "Thank you!" when any one does us a favor. It is customary in driving to turn to the right when we meet another carriage. It is customary to place a postage stamp in the upper right-hand corner of an envelope. It is customary to begin a written sentence with a capital letter.

I am sure that every one in the class will readily think of many common customs. See how many customs you can mention or describe.

One of the hardest things for us to learn in writing our thoughts is to remember **the rules, or customs, of writing.** There are certain ways in which our thoughts must be written if we would make them plain to those who read them. You would find it easy enough to write down what you

think or know, if it were not for the many little customs which must be remembered; but if you were to neglect these customs, it would be hard for others to read what you had written. One use of this book is to teach you the rules or customs that we follow in writing.

There are certain **signs** or **marks** which it is customary for us to use in writing in order to make the meaning plain. These are called **marks of punctuation.**

For example, when you write your name, it is your custom to begin every word with a capital letter and to put a period after each initial. That is right. It is a common custom, and if you should forget to put either the capital or the period in its proper place, you would be thought ignorant. Some one who read your letter might say, "Whoever wrote this must have learned very little at school."

A person who forgets to say "Thank you!" to one who shows him a kindness is regarded as rude and untaught. In the same way, one who does not follow the rules of writing, who neglects to use the customary signs, is regarded as ignorant. More than this, he makes it difficult for others to find out his meaning.

In order that you may see how helpful such little **marks of punctuation** are, and how difficult it is to get the meaning of a sentence when they

are omitted, will you not try to read the next paragraph? It is written without the marks of punctuation and without regard to some other common rules of writing.

the fox and the grapes

a fox went out to walk early in the morning one fine day in summer by the side of the road he saw a tree beside the tree grew a beautiful vine which had fastened itself to the sturdy boughs the fox saw the purple grapes hanging from the vine and wished to get some for he was very fond of grapes he jumped and jumped but could not reach even the lowest cluster what do you think i care he said as he went away disappointed every body knows that your old grapes are sour

Do you find it easy to read this story?

If you do not, you may turn to page 83, where you will find it again. There you will have the help of **punctuation marks** in reading it, and by their aid you will easily get the sense.

SECTION 22.

FOR STUDY.

HOW QUESTIONS ARE WRITTEN.

You have already used the period at the end of sentences which you have copied. This was a sign that the thought was finished or complete. You have sometimes used the period after the initial

of your middle name. It is always customary to put the period after initials. There is another common mark of punctuation which many of you have already learned to use correctly. You will find it in the story of "The Fox and the Grapes" (p. 83), and in the sentences which are written below.

Do foxes like grapes?

Did the fox in the fable reach his grapes?

Why could he not reach them?

What did he say when he found they were out of his reach?

Were the grapes really sour?

What do people mean by saying "sour grapes" when they are not talking about real grapes at all?

You already know the sign which has been used in these questions. What does it tell you? What is it a sign of? When should it be used?

Ask your teacher a question about apples.

Write your question on the blackboard.

What mark do you place after the question?

Ask questions about objects in the room. Write these questions on paper.

Make the sign of the question very plainly, so that no one can mistake it.

Some one has said that the question mark looks like a little ear. People listen with their ears, and you should listen when a question is asked.

SECTION 23.

ORAL EXERCISE.

THE GAME OF QUESTIONS.

Play the game of questions.

[In this game one player thinks about some object in the room. The others question him, in order to guess what he is thinking about. All the questions must be such as may be answered by "Yes" or "No."]

Here is an example of the game: —

John. I am thinking about something in the room.

Mary. Is it on the floor?

John. No.

Susan. Is it near the blackboard?

John. Yes.

Charles. Is it in the chalk-tray?

John. Yes.

George. Do we use it to write with?

John. Yes.

Ella. Is it the crayon?

John. Yes.

Ask some pupil to think about an object in the room, and let the others ask questions in order to guess what he is thinking about.

SECTION 24.

WRITTEN EXERCISE.

THE INTERROGATION POINT.

Play the question game; but write your questions on the blackboard, instead of asking them aloud.

Do not forget to use the question mark. Its true name is **interrogation point.** "Interrogation" is a long word that means "question." Try to use the true name hereafter.

Make the interrogation point carefully, so that it shall be like those in your book.

SECTION 25.

WRITTEN EXERCISE.

Write questions about these objects: —

your pencil,	the weather,	baseball,
your desk,	the lesson,	marbles,
your book,	recess,	dolls,
your ruler,	vacation,	kites.

Choose some other pupil to answer each of your questions.

SECTION 26.

FOR READING AND TELLING.

THE WONDERFUL CRADLE.

Last summer there lived a little caterpillar in my grapevine. He fed upon the green leaves, and ate so many that I wondered if there would be any left. One day, after a very large dinner, the caterpillar began to spin. I saw a strong silk thread that seemed to come from his mouth, and it was fastened to the grapevine.

Then a strange thing happened. He moved his head to and fro and twisted it round and round, until he was wrapped in a beautiful soft silk blanket which he had made for himself. Soon there was no caterpillar to be seen, — nothing but this curious silken cradle. There lay the cradle tied close to the grapevine stem all through the fall. Thanksgiving came, then winter, with its snow and ice and bitter winds; the Old Year went and the New Year came, but the cradle lay quietly in its cranny. It did not even rock in the wind.

At last the cold winds died away, and the warm days came. The little sleeper awoke with the May sunshine, and rustled inside his brown cradle. I watched to see the caterpillar come forth from his winter nest; but what do you think I saw? A beautiful butterfly, that clung to the grapevine stem, and slowly unfolded his velvety wings.

"Oh!" cried the children, "a butterfly! a butterfly! Did you ever see anything so beautiful?"

I wonder if they knew that the baby caterpillar had changed into a beautiful butterfly in his winter cradle?

Read the story on page 28.

After reading, close your book and tell the story to the class.

Try to tell everything in its proper order, and so well that all your hearers will be interested.

SECTION 27.

WRITTEN EXERCISE.

STATEMENTS.

Write some fact about each of the following things: —

Caterpillar, silk thread, green leaves, May sunshine, grapevine, cranny, silken cradle, velvety wings, bitter winds, butterfly.

You have learned to write questions correctly. Some of the sentences which you use are questions, but most of them are **statements.**

Sentences which tell or state a fact are called Statements.

Read the statements which you have written in this lesson.

Every written Statement should end with a Period.

SECTION 28.

WRITTEN EXERCISE.

A DESCRIPTION.

Copy the following description: —

I know something that I have at home. It is made of wood. It has four legs, but it cannot walk. It stands in the middle of the floor. We sit around it when we eat breakfast. What is it?

SECTION 29.

WRITTEN EXERCISE.

A DESCRIPTION.

Write a description of something which you have at home.

Read the description to the class, and ask some pupil to guess the name of the object which you have described.

Write plainly and describe clearly.

SECTION 30.

For Reading and Study.

GEMILA, THE CHILD OF THE DESERT.*

By Jane Andrews.

I.

It is almost sunset; and Abdel Hassan has come out to the door of his tent to enjoy the breeze, which is growing cooler after the day's terrible heat. The round, red sun hangs low over the sand; it will be gone in five minutes more. The tent door is turned away from the sun, and Abdel Hassan sees only the rosy glow of its light on the hills in the distance which looked so purple all day. He sits very still, and his earnest eyes are fixed on those distant hills. He does not move or speak when the tent door is again pushed aside, and his two children, Alee and Gemila, come out with their little mats and seat themselves also on the sand.

How glad they are of the long, cool shadows, and the tall, feathery palms! how pleasant to hear the camels drink, and to drink themselves at the deep well, when they have carried some fresh water in a cup to their silent father! He only sends up blue circles of smoke from his long pipe as he sits there, cross-legged, on a mat of rich carpet. He never sat in a chair, and, indeed, never saw one in his life. His chairs are mats; and his house is, as you have heard, a tent.

* For future reference as well as present study. See p. 46.

II.

Do you know what a tent is? I always liked tents, and thought I should enjoy living in one; and when I was a little girl, on many a stormy day when we could n't go to school, I played with my sisters at living in tents. We would take a small clothes-horse and tip it down upon its sides, half open; then, covering it with shawls, we crept in, and were happy enough for the rest of the afternoon. I tell you this, that you may also play tents some day, if you have n't already.

The tent of Gemila's father is, however, quite different from ours. Two or three long poles hold it up, and over them hangs a cloth made of goat's-hair, or sometimes sheep-skins, which are thick enough to keep out either heat or cold. The ends of the cloth are fastened down by pegs driven into the sand, or the strong wind coming might blow the tent away. The tent-cloth pushes back like a curtain for the door. Inside, a white cloth stretched across divides this strange house into two rooms; one is for the men, the other for the women and children.

In the tent there is no furniture like ours; nothing but mats, and low cushions called divans; not even a table from which to eat, or a bed to sleep upon. But the mats and the shawls are very gorgeous and costly, and we are very proud when we can buy any like them for our parlors. And, by the way, I must tell you that these people have been asleep all through the heat of the day, — the time when you would have been coming home from school, eating your dinner, and going back to school again. They closed the tent door to keep out the terrible blaze of the sun, stretched

themselves on the mats, and slept until just now, when the night wind began to come.

III.

Now they can sit outside the tent and enjoy the evening, and the mother brings out dates and little hard cakes of

PALM TREES.

bread, with plenty of butter made from goats' milk. The tall, dark servant-woman, with loose blue cotton dress and bare feet, milks a camel, and they all take their supper, or dinner perhaps I had better call it. They have no plates, nor do they sit together to eat. The father eats by

himself. When he has finished, the mother and children take the dates and bread which he leaves. We could teach them better manners, we think; but they could teach us to be hospitable and courteous, and more polite to strangers than we are.

When all is finished, you see there are no dishes to be washed and put away.

IV.

The stars have come out, and from the great arch of the sky they look down on the broad sands, the lonely rocks, the palm trees, and the tents. Oh, they are so bright, so steady, and so silent, in that great, lonely place, where no noise is heard! no sounds of people or of birds or animals, except the sleepy groaning of a camel, or the low song that little Alee is singing to his sister, as they lie upon their backs on the sand, and watch the slow, grand movement of the stars that are always journeying towards the west.

Night is very beautiful in the desert; for this is the desert where Abdel Hassan the Arab lives. His country is that part of our round ball where the yellow sands stretch farther than eye can see and there are no wide rivers, no thick forests, and no snow-covered hills. The day is too bright and too hot, but the night he loves; it is his friend.

V.

He falls asleep at last out under the stars, and, since he has been sleeping so long in the daytime, can well afford to be awake very early in the morning. So, while the stars

still shine, and there is only one little yellow line of light in the east, he calls his wife, children, and servants, and in a few minutes all is bustle and preparation; for to-day they must take down the tent, and move, with all the camels and goats, many miles away. For the summer heat has nearly dried up the water of their little spring under the palm trees, and the grass that grew there is also entirely gone; and one cannot live without water to drink, particularly in the desert, nor can the goats and camels live without grass.

Now, it would be a very bad thing for us, if some day all the water in our wells and springs and ponds should dry up, and all the grass on our pleasant pastures and hills should wither away.

What should we do? Should we have to pack all our clothes, our books, our furniture and food, and move away to some other place where there were both water and grass, and then build new houses? Oh, how much trouble it would give us! No doubt the children would think it great fun; but as they grew older they would have no pleasant home to remember, with all that makes "sweet home" so dear.

And now you will see how much better it is for Gemila's father than if he lived in a house. In a very few minutes the tent is taken down, the tent-poles are tied together, the covering is rolled up with the pegs and strings which fastened it, and it is all ready to put up again whenever they choose to stop. As there is no furniture to carry, the mats and cushions only are to be rolled together and tied; and now Achmet, the old servant, brings a tall yellow camel.

VI.

Did you ever see a camel? I hope you have some time seen a living one in a menagerie; but, if you have n't, perhaps you have seen a picture of the awkward-looking animal with a great hump upon his back, a long neck, and head thrust forward. A boy told me the other day, that, when the camel had been long without food, he ate his hump. He meant that the flesh and fat of the hump helped to nourish him when he had no food.

Achmet speaks to the camel, and he immediately kneels upon the sand, while the man loads him with the tent-poles and covering; after which he gets up, moves on a little way, to make room for another to come up, kneel, and be loaded with mats, cushions, and bags of dates.

Then comes a third; and while he kneels, another servant comes from the spring, bringing a great bag made of camel-skin and filled with water. Two of these bags are hung upon the camel, one on each side. This is the water for all these people to drink for four days, while they travel through a sandy, rocky country, where there are no springs or wells. I am afraid the water will not taste very fresh after it has been kept so long in leather bags; but they have nothing else to carry it in, and, besides, they are used to it, and don't mind the taste.

Here are smaller bags, made of goatskin and filled with milk; and when all these things are arranged, which is soon done, they are ready to start, although it is still long before sunrise. The camels have been drinking at the spring, and have left only a little muddy water, like that in our street gutters; but the goats must have this, or none at all.

VII.

And now Abdel Hassan springs upon his beautiful black horse, that has such slender legs and swift feet, and places himself at the head of this long troop of men and women, camels and goats. The women are riding upon the camels and so are the children; while the servants and camel-drivers walk barefooted over the yellow sand.

It would seem very strange to you to be perched up so high on a camel's back, but Gemila is quite accustomed to it. When she was very little, her mother often hung a basket beside her on the camel, and carried her baby in it; but now she is a great girl, quite six years old, and when the camel kneels, and her mother takes her place, the child can spring on in front, with one hand upon the camel's rough hump, and ride safely and pleasantly hour after hour. Good, patient camels! God has fitted them exactly to be of the utmost help to the people in that desert country. Gemila for this often blesses and thanks Him whom she calls Allah.

VIII.

All this morning they ride, — first in the bright starlight; but soon the stars become faint and dim in the stronger rosy light that is spreading over the whole sky, and suddenly the little girl sees stretching far before her the long shadows of the camels, and she knows that the sun is up, for we never see shadows when the sun is not up, unless it is by candle-light or moonlight. The shadows stretch out very far before them, for the sun is behind. When you are out walking very early in the morning, with the sun behind you, see how

the shadow of even such a little girl as you will reach across the whole street; and you can imagine that such great creatures as camels would make even much longer shadows.

Gemila watches them, and sees, too, how the white patches of sand flush in the morning light; and she looks

Copyrighted by E. W. Noyes Co.

THE CARAVAN. BY L. D. ELDRED.

back where far behind are the tops of their palm trees, like great tufted fans, standing dark against the yellow sky.

She is not sorry to leave that old home. She has had many homes already, young as she is, and will have many more as long as she lives. The whole desert is her home; it is very wide and large, and sometimes she lives in one part, sometimes in another.

IX.

As the sun gets higher, it begins to grow very hot. The father arranges the folds of his great white turban, a shawl with many folds, twisted round his head to keep off the oppressive heat. The servants put on their white fringed handkerchiefs, falling over the head and down upon the neck, and held in place by a little cord tied round the head. It is not like a bonnet or hat, but one of the very best things to protect the desert travellers from the sun. The children, too, cover their heads in the same way, and Gemila no longer looks out to see what is passing: the sun is too bright; it would hurt her eyes and make her head ache. She shuts her eyes and falls half asleep, sitting there high up on the camel's back. But, if she could look out, there would be nothing to see but what she has seen many and many times before, — great plains of sand or pebbles, and sometimes high, bare rocks, — not a tree to be seen, and far off against the sky, the low purple hills.

They move on in the heat, and are all silent. It is almost noon now, and Abdel Hassan stops, leaps from his horse, and strikes his spear into the ground. The camel-drivers stop, the camels stop and kneel, Gemila and Alee and their mother dismount. The servants build up again the tent which they took down in the morning; and, after drinking water from the leathern bags, the family are soon under its shelter, asleep on their mats, while the camels and servants have crept into the shadow of some rocks and lain down in the sand.

The beautiful black horse is in the tent with his master;

KABYL. BY SCHREYER.

he is treated like a child, petted and fed by all the family, caressed and kissed by the children. Here they rest until the heat of the day has passed; but before sunset they have eaten their dates and bread, loaded again the camels, and are moving, with the beautiful black horse and his rider at the head.

X.

They ride until the stars are out, and after, but stop for a few hours' rest in the night, to begin the next day as they began this. Gemila still rides upon the camel, and I can easily understand that she prays to Allah with a full heart under the shining stars so clear and far, and that at the call to prayer in the early dawn her pretty little veiled head is bent in true love and worship. But I must tell you what she sees soon after sunrise on the second morning. Across the sand, a long way before them, something with very long legs is running, almost flying. She knows well what it is, for she has often seen them before, and she calls to one of the servants, "See, there is the ostrich!" and she claps her hands with delight.

XI.

The ostrich is a great bird, with very long legs and small wings; and as legs are to run with, and wings to fly with, of course he can run better than he can fly. But he spreads his short wings while running, and they are like little sails, and help him along quite wonderfully, so that he runs much faster than any horse can.

Although he runs so swiftly, he is sometimes caught in a very odd way. I will tell you how.

He is a large bird, but he is a very silly one, and, when he is tired of running, he will hide his head in the sand, thinking that because he can see no one he can't be seen himself. Then the swift-footed Arab horses can overtake him, and the men can get his beautiful feathers, which you must have often seen, for ladies wear them in their bonnets.

All this about the ostrich. Don't forget it, my little girl: some time you may see one, and will be glad that you know what kind of fellow he is.

The ostrich which Gemila sees is too far away to be caught; besides, it will not be best to turn aside from the track which is leading them to a new spring. But one of the men trots forward on his camel, looking to this side and to that as he rides; and at last our little girl, who is watching, sees his camel kneel, and sees him jump off and stoop in the sand. When they reach the place, they find a sort of great nest, hollowed a little in the sand, and in it are great eggs, almost as big as your head. The mother ostrich has left them there. She is not like other mother-birds, that sit upon the eggs to keep them warm; but she leaves them in the hot sand, and the sun keeps them warm, and by-and-by the little ostriches will begin to chip the shell, and creep out into the great world.

The ostrich eggs are good to eat. You eat your one egg for breakfast, but one of these big eggs will make breakfast for the whole family. And that is why Gemila clapped her hands when she saw the ostrich: she thought the men would find the nest, and have fresh eggs for a day or two.

This day passes like the last. They meet no one, not a single man or woman, and they move steadily on towards the sunset.

XII.

In the morning again they are up and away under the starlight; and this day is a happy one for the children, and, indeed, for all.

The morning star is yet shining, low, large, and bright, when our watchful little girl's dark eyes can see a row of black dots on the sand, — so small you might think them nothing but flies; but Gemila knows better. They only look small because they are far away; they are really men and camels, and horses too, as she will soon see when they come nearer. A whole troop of them; as many as a hundred camels, loaded with great packages of cloths and shawls for turbans, carpets and rich spices, and the beautiful red and green morocco, of which, when I was a little girl, we sometimes had shoes made, but we see it oftener now on the covers of books.

All these things belong to the Sheik Hassein. He has been to the great cities to buy them, and now he is carrying them across the desert to sell again. He himself rides at the head of his company on a magnificent brown horse, and his dress is so grand and gay that it shines in the morning light quite splendidly. A great shawl with golden fringes is twisted about his head for a turban, and he wears, instead of a coat, a tunic broadly striped with crimson and yellow, while a loose-flowing scarlet robe falls from his shoulders. His face is dark, and his eyes keen and bright; only a little of his straight black hair hangs below the

fringes of his turban, but his beard is long and dark, and he really looks very magnificent sitting upon his fine horse in the full morning sunlight.

XIII.

Abdel Hassan rides forward to meet him, and the children from behind watch with great delight.

Abdel Hassan takes the hand of the sheik, presses it to his lips and forehead, and says, "Peace be with you!"

Do you see how different this is from the hand-shakings and "How-do-you-do's" of the gentlemen whom we know? Many grand compliments are offered from one to another, and they are very polite and respectful. Our manners would seem very poor beside theirs.

Then follows a long talk, and the smoking of pipes, while the servants make coffee, and serve it in little cups.

Hassein tells Abdel Hassan of the wells of fresh water which he left but one day's journey behind him, and he tells of the rich cities he has visited. Abdel Hassan gives him dates and salt in exchange for cloth for a turban, and a brown cotton dress for his little daughter.

It is not often that one meets men in the desert, and this day will long be remembered by the children.

XIV.

The next night, before sunset, they can see the green feathery tops of the palm trees before them. The palms have no branches, but only great clusters of fern-like leaves at the top of the tree, under which grow the sweet dates.

Near those palm trees will be Gemila's home for a little

while, for here they will find grass and a spring. The camels smell the water, and begin to trot fast; the goats leap along over the sand, and the barefooted men hasten to keep up with them.

In an hour more the tent is pitched under the palm trees, and all have refreshed themselves with the cool, clear water.

And now I must tell you that the camels have had nothing to drink since they left the old home. The camel has a deep bag below his throat, which he fills with water enough to last four or five days; so he can travel in the desert as long as that, and sometimes longer, without drinking again. Yet I believe the camels are as glad as the children to come to the fresh spring.

Gemila thinks so at night, as she stands under the starlight, patting her good camel Simel, and kissing his great lips.

The black goats, with long silky ears, are already cropping the grass. The father sits again at the tent door, and smokes his long pipe; the children bury their bare feet in the sand, and heap it into little mounds about them; while the mother is bringing out the dates and the bread and butter.

It is an easy thing for them to move: they are already at home again. But although they have so few cares, we do not wish ourselves in their place, for we love the home of our childhood, "be it ever so humble," better than roaming like an exile.

XV.

But all this time I have n't told you how Gemila looks, nor what clothes she wears. Her face is dark; she has a little straight nose, full lips, and dark, earnest eyes; her dark hair will be braided when it is long enough. On her

arms and her ankles are gilded bracelets and anklets, and she wears a brown cotton dress loosely hanging halfway to the bare, slender ankles. On her head the white-fringed handkerchief, of which I told you, hangs like a little veil. Her face is pleasant, and when she smiles her white teeth shine between her parted lips.

She is the child of the desert, and she loves her desert home. I think she would hardly be happy to live in a house, eat from a table, and sleep in a little bed like yours. She would grow restless and weary if she should live so long and so quietly in one place.

In reading this story you should not forget to study the pictures. They will help you to understand what you read.

Note to the Teacher.

This selection is introduced for future reference as well as for present study. Several exercises are based on the story, and these will necessitate a thoughtful review. It is intended through such practice to aid pupils to weigh carefully what they read.

Further practical exercises on the model of those here given may easily be framed by the teacher. Some of them may be based on "The Story of Gemila," but others should follow, in connection with the ordinary lessons in reading, geography, or history. The reading books in common use contain excellent material for this study, the selections being especially valuable for such purposes because they are not associated in the pupil's mind with formal lessons in language.

The long extract from "Hiawatha" on pages 113–116 affords an opportunity for similar practice and should be used in the same way as "The Story of Gemila."

SECTION 31.

ORAL EXERCISE.

What can you remember about Gemila's home?
Compare your home with Gemila's.

SECTION 32.

STUDY OF A PICTURE.

Look carefully at the picture on page 38.
Study the picture.
Ask questions about it.
Try to express all that the picture has to tell you.

SECTION 33.

ORAL EXERCISE.

A COMPARISON.

Compare the camel and the horse.

In what are they alike?
In what are they different?

You see horses every day. The story of Gemila and the picture have told you something about camels.

Perhaps you can find in another book some description of the camel which you can read to the class.

SECTION 34.

Written Exercise.

Use each of the following words in a question. Write the questions neatly and plainly.

Gemila	camels	dates	desert
Abdel Hassan	mats	journeying	leathern
palms	shawl	nourish	ostrich

You will find all the words in the Story of Gemila.

SECTION 35.

Written Questions.

Write questions which these sentences answer: —

1. A squirrel has sharp teeth.
2. The chestnuts are ripe.
3. A spider has eight legs.
4. Tea is brought from China.
5. Sap begins to flow in the spring.
6. Yellow violets are in bloom.
7. The oak leaf is notched.
8. The oranges are sweet.
9. An apple fell from the tree.
10. Flies can walk on the ceiling.
11. Oranges and lemons grow in Spain.

SECTION 36.

TO BE LEARNED BY HEART.

TO-DAY.

BY THOMAS CARLYLE.

So here hath been dawning
Another blue day;
Think, wilt thou let it
Slip useless away?

Out of Eternity
This new day is born;
Into Eternity,
At night, will return.

Behold it aforetime
No eye ever did;
So soon it forever
From all eyes is hid.

Here hath been dawning
Another blue day;
Think, wilt thou let it
Slip useless away?

SECTION 37.

WRITTEN EXERCISE.

A RULE FOR CAPITALS.

You have copied and committed to memory many pieces of poetry. Have you observed that every line of poetry which you have copied began with a **capital letter?**

Here is a rule for you to remember:—

Every line of poetry should begin with a Capital Letter.

Write from memory the poem in Section 36. Remember your new rule.

SECTION 38.

TO BE LEARNED BY HEART.

A group of words expressing a thought is called a Sentence.

Every written Sentence should begin with a Capital Letter.

Every line of poetry should begin with a Capital Letter.

All names of persons should begin with Capital Letters.

All initials should be followed by Periods.

The names of the days of the week should begin with Capital Letters.

Every Statement should end with a Period.

Every Question should end with an Interrogation Point.

SECTION 39.

FOR STUDY.

A RULE FOR CAPITALS.

1. Here is an old rhyme which children like to recite.

Copy it carefully.

Star light, star bright,
First star I see to-night,
I wish I may, I wish I might
Have the wish I wish to-night.

2. *Observe the capital* I's.

The word "I" stands for the person who is speaking. It is always written with a capital letter.

3. *See if you can write the rhyme from memory. Follow the rule for capital* I.

SECTION 40.

WRITTEN EXERCISE.

ACCOUNT OF A DAY.

Write, in order, a full account of what you did yesterday.

Remember the rules for the use of capital letters and marks of punctuation.

SECTION 41.

EXERCISE FOR STUDY.

THE SONG OF THE BROOK.

I slip, I slide, I gloom, I glance,
Among my skimming swallows;
I make the netted sunbeams dance
Against my sandy shallows.

And out again I curve and flow
To join the brimming river,
For men may come and men may go,
But I go on forever.

TENNYSON.

1. *Read the two stanzas.*

2. What do you know about brooks? Where have you seen one?

Ask your teacher to read Tennyson's "Song of the Brook" to you. Tell her in what ways Tennyson's brook is like your brook.

3. What are "skimming swallows"? Why are they so called? What are "netted sunbeams"? "sandy shallows"?

4. *Learn the stanzas by heart; then write them from memory.*

These two stanzas are from "The Song of the Brook," by Lord Tennyson, one of the most famous poets of the nineteenth century.

SECTION 42.

A RULE FOR CAPITALS.

1. In March we find the pussy-willow.
2. April showers bring May flowers.
3. June is the month of roses.
4. Water lilies float on the ponds in July.
5. In August comes the golden-rod.
6. Asters, the star-flowers, bloom in September.
7. October turns maple leaves to gold.
8. November winds blow the leaves from the trees.
9. Through December, January, and February the flowers are asleep in their warm earth-houses.

You have learned how to write the **names of persons.** You know that such names always begin with **capital letters.**

Read the sentences above.

1. Which words begin with capitals because they stand at the beginning of sentences?

Write these words in a column.

2. What other words begin with capitals?

Write them in a column.

3. Can you discover from this second column another use for capital letters? If you cannot, your teacher will help you.

Write the rule which you have made.

SECTION 43.

WRITTEN EXERCISE.

Here is an old rhyme which has been recited by children for many years: —

Thirty days hath September,
April, June, and November;
All the rest have thirty-one,
Excepting February alone,
Which has just eight and a score,
Till leap-year gives it one day more.

Copy the rhyme, then write it from memory.

Fill the blanks and copy: —

In January there are —— days.
There are —— days in February.
Once in four years February has —— days.
The third month, ——, has —— days.
April has —— days, but May has ——.
June has one less day than ——.
My birthday comes in ——.

SECTION 44.

WRITTEN EXERCISE.

1. *Write the names of the days of the week.*
2. *Write the names of the months.*
3. *Write the names of six holidays.*
4. *Answer, in written sentences, the following questions:* —

In what month do we celebrate Washington's Birthday? Independence Day? Thanksgiving? Christmas? New Year's Day? What holiday do you like best? Why?

SECTION 45.

WRITTEN EXERCISE.

Copy the following sentences: —

The capital of Virginia is Richmond.
Coffee is brought from Arabia.
The ship sails for London to-morrow.

Virginia, *Richmond*, *Arabia*, and *London* are names of places. Each of them begins with a **capital letter.**

Learn: —

Names of Places begin with Capital Letters.

SECTION 46.

FOR READING AND STUDY.

SUCCESSION OF THE FOUR SWEET MONTHS.

First, April, she with mellow showers,
Opens the way for early flowers;
Then after her comes smiling May,
In a more rich and sweet array;
Next enters June, and brings us more
Gems, than those two that went before;
Then, lastly, July comes, and she
More wealth brings in than all those three.

HERRICK.

Read these lines carefully and try to learn what they mean.

1. Which are the "four sweet months"?
2. How does the poet describe each of them?
3. Why are April showers called mellow showers? Why is May said to be smiling? What is her "rich and sweet array"? What gems does June bring us? What wealth is brought us by July?

SECTION 47.

WRITTEN EXERCISE.

Imagine that you are one of the months. Tell what you bring with you, what you do, and how you are liked.

SECTION 48.

WRITTEN EXERCISE.

Write ten statements or questions in each of which you use the name of one of the places in the following list: —

Asia, New York, Washington, England, Paris, China, Boston, Chicago, Cuba, Porto Rico.

SECTION 49.

WRITTEN EXERCISE.

A FABLE.

A hungry dog once found a large piece of meat. He was very glad to get it, you may be sure, for he had had nothing to eat for a long time. He seized the meat with his teeth and ran to find a quiet place where he might eat it all himself. On his way he crossed a plank which served as a bridge over a quiet brook. Down in the water he saw another dog with another piece of meat. So greedy was he that he opened his mouth, snapping at the piece of meat which belonged to the other dog, when behold! his own meat fell into the brook and was carried down the stream where he could not reach it. Too late he saw that the other dog was simply his own reflection. His greed had cost him his breakfast.

Read the fable.
Write it in your own words.

SECTION 50.

WRITTEN EXERCISE.

A DIARY.

Do you know what a **diary** is?
It is a daily record of what happens.
Have you ever written a diary?

Try to write a diary, telling what you did each day of the past week.

SECTION 51.

FOR READING AND STUDY.

LETTER WRITING.

Every village, town, or city has its **post-office,** and every one who reads this book knows where the post-office is. Even in the smallest town it is a busy place. Nearly every passing train brings a mail bag, which is thrown out at the station. This bag is made of strong leather, riveted with brass, and fastened by a heavy strap and padlock. It contains **letters** for the people of the town.

A man whose duty it is to carry the mail takes the bag from the station to the post-office. Sometimes a crowd of people await the coming of the mail, every one hoping that the bag contains some message for him.

The postmaster sorts and distributes the treasures, putting every letter in its proper place or box. How eagerly people gather about the little window, when it is opened, and ask for their letters!

If the post-office is in a large city, the mail bags are many and full, and are carried from the station to the post-office in large mail wagons, which are finely painted. An army of clerks is needed to sort and distribute the tons of letters which arrive every day. Machines are used to stamp and count the letters. The post-office is like a busy factory, with many men constantly coming and going.

In the city the letters are taken from house to house by the mail carriers, men in gray uniform with brass buttons. Sometimes these carriers use whistles to announce their coming. A merry sound it is, the postman's whistle. It says, very plainly, "Here is a letter for you. You had better hurry and get it!"

Why are these letters so welcomed? Why are the post-offices so crowded and the mail wagons so heavily loaded? Why are the little folded sheets of paper so carefully borne from town to town, from state to state, from country to country?

"Ah!" you say, "I know why. The letters are *more* than folded squares of paper. They come from our friends to us, bearing messages. They tell us our friends' thoughts."

In old times there were no railroads to carry the mail, but coaches, drawn by prancing horses, rolled merrily into the towns, bringing letters as

THE OLD MAIL COACH. BY CHARLES HUNT.

well as passengers. Letters came more slowly then. You may be sure they were warmly welcomed.

Can you imagine what would happen if no letters were sent from friend to friend, or if nobody knew how to write letters? If you can, you will soon discover why so many are written, and why everybody wants to learn how to write them.

Do you know how? Should you like to learn?

SECTION 52.

CONVERSATION.

THE POST-OFFICE.

Tell what you know about your post-office. Where is it? Describe the building. Who is postmaster? Did you ever post a letter? How did you do it? Did you ever receive a letter? How did it come to you?

Who pays for building the post-office? Who pays the postman? Who pays the railroads for carrying the letters? Do you pay anything when you mail a letter? Suppose you send a letter to New York or to San Francisco. How far does it travel? How much does it cost you? Who takes care of the letter on the way?

SECTION 53.

WRITTEN EXERCISE.

POSTAGE STAMPS.

Write answers to the following questions: —

What is a postage stamp? What does it cost? By whom are the postage stamps made? Describe the different kinds of stamps which you have seen. What is a cancelled stamp? Why is it cancelled?

SECTION 54.

WRITTEN EXERCISE.

A LETTER.

This letter was written by Mabel Hood, a little girl eight years old. She was staying at her summer home on an island in a beautiful lake. She wrote the letter to her cousin, whose name was Dorothy, to tell her how she was spending the vacation.

Copy this letter carefully.

See if it obeys all the rules that you have learned about capital letters.

Lakeland, Mass.,
July 10, 1898.

Dear Dorothy,

Papa brought me your letter yesterday. I was glad to get it. We have been here two weeks. Every day is full of fun. We play on the rocks by the lake, and dig in the sand.

The squirrels come to our door, and eat nuts from our hands. Kate and I scatter corn for them. Harold saw a rabbit in the woods yesterday. I think it is the one that ate up our lettuce. A bird has built a nest in a hollow tree near our house. Mamma says it is a woodpecker. A chickadee lives somewhere near us. I hear him every morning.

I wish you were here. Come as soon as you can.

Your loving cousin,

Mabel Hood.

SECTION 55.

FOR CONVERSATION.

Read Mabel's letter once more.
Tell what messages it carried to Dorothy.

SECTION 56.

FOR STUDY.

THE PARTS OF A LETTER.

Every letter is written to **carry a message** from the writer to somebody else.

A letter should not only carry the message, but should also tell **by whom** it is written, **to whom** it is written, **when** it is written, and **where** it is written.

Study Mabel's letter in Section 54.

By whom was it written?
To whom was it written?
Where was it written?
When was it written?
What message did it carry?

It is customary to use a certain order in writing letters. By studying Mabel's letter you will learn the usual arrangement of the parts of a letter.

These parts are: —

1. **The Heading.**

Lakeland, Mass.,
July 10, 1898.

This tells **where** the letter was written, and **when** it was written.

2. The Salutation.

Dear Dorothy,

This shows **to whom** the letter was written. Sometimes the salutation is very dignified and formal, but in this letter it is informal and friendly.

3. The Body of the Letter.

This tells **the message.**

4. The Ending.

Your loving cousin,

This is a **polite** or **friendly phrase** which expresses the feeling of the writer toward the receiver of the letter, or shows the relation in which they stand to each other. In this case Mabel is Dorothy's cousin. A friend's letter might use the words, "Yours sincerely" or "Yours with love." A business letter might end with "Yours truly," or "Yours respectfully."

5. The Signature.

Mabel Hood.

This is the **name of the writer.**

SECTION 57.

A PATTERN LETTER.

Copy the letter that is given below.

When you are learning to write letters, you may use this as a pattern.

Marywood, Ill.,
March 3, 1899.

My dear Mother,

I reached Marywood safely last night, although my train was an hour late. Uncle Jack met me at the station.

Aunt Kate says she should like to have me stay a month. May I? I should miss you and Baby, but I like to play on the farm.

Please write often, or I shall be homesick.

Your loving son,
Harold May.

SECTION 58.

THE USE OF TITLES.

You have already learned that a person's name consists of his **given name** and his **family name** (p. 15). Besides these it is customary in writing, and often in speaking, to use a **title** when we refer to a person or address him.

Thus, John Smith's name is plain *John Smith;* but a letter written to him should be addressed to *Mr. John Smith,* or *John Smith, Esq.,* and his friends and acquaintances usually call him *Mr. Smith.*

If he were the captain of a military company, his title would be *Captain,* and he would be addressed as *Captain John Smith.* If he were a physician, he would be called *Dr. John Smith,* or *Dr. Smith,* or we might write his name *John Smith, M.D.* If he were a Member of Congress, he would be spoken of as the *Honorable John Smith.*

These **titles,** and others like them, are **terms of respect** and **courteous address.** *Mr.* is used in addressing a man. *Mrs.* is the title of a married woman, and *Miss* is prefixed to the name of a woman who is unmarried. Mr. John Smith's wife is *Mrs. John Smith.* His daughter is *Miss Smith.* His son, if he is too young to be called *Mr.,* is *Master Smith.*

The titles *Mr.* and *Mrs.* are never written in full. *Esquire*, *Reverend*, *Doctor*, and military titles are usually abbreviated. The same is also true of most titles that follow a person's name, as *M. D.* Other titles are frequently abbreviated in various ways, but it is best to write them out fully in letters and other documents addressed directly to a person.

Every Title attached to a person's name should begin with a Capital Letter. If a Title is abbreviated, it should be followed by a Period.

A Title that follows the name of a person is separated from it by a Comma.

NOTE. — The titles *Master* and *Miss* are not followed by periods, since they are not abbreviations.

Study the following examples: —

Capt. John Smith attempted to settle Virginia.
Gen. Garfield was born in Ohio.
Dr. French is a cousin of the Rev. Oliver T. Brooks.
My father's name is Eliot P. Snow, Jr.
Address your letter to Henry T. Barnes, Esq.
Dr. Winthrop's sign reads, "Charles Winthrop, M. D."

SECTION 59.

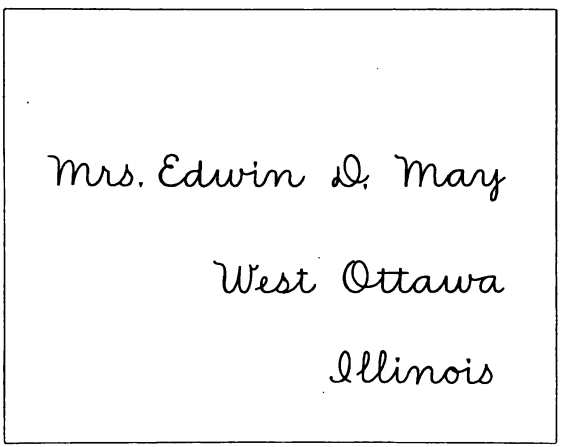
WRITTEN EXERCISE.

Write the names and titles of ten persons of whom you have read or heard.

SECTION 60.

How to Address an Envelope.

Harold May's letter (p. 66) was sent in an envelope, upon which he wrote the **address.** Here is a picture of the envelope. In addressing envelopes you may use this as a pattern.*



Copy the address of Harold's letter.

Write the addresses of two persons whom you know.

In writing names and titles, remember what you have learned about the use of capitals and periods.

* For the omission of commas in addresses, the teacher is referred to the Preface.

SECTION 61.

ORAL EXERCISE.

STUDY OF A LETTER.

MAYNARD, CONN.,
Feb. 14, 1899.

DEAR COUSIN TED,

To-day is a holiday. It snows so hard that nobody can get to school. The drifts are three feet deep. We all are snow-bound, even papa, who could not plough through the drifts to the station.

I wish you were here. What fun we might have! The wind howls down the chimney, and the snow is heaped against the windows. This is just the time for games and books and candy-making. Elsie promises to make some caramels this evening. But the best fun will come when we get out into the snow and dig caves and make forts.

Jack Marlow has gone to the Latin School, and now he tries to put some Latin into everything he says. He'll get over that.

Dobbin is lame, and old Kate has to do all the work now. My white Leghorns are beauties. I am to have a garden next summer. Come and help me to take care of it. You must have a sorry time living in the city.

Elsie says, "Tell Ted I had to tell you what to say." Perhaps that is so, and perhaps you can guess which parts of the letter are Elsie's.

Don't forget to come.

Your cousin,

GEORGE ELWYN.

Elsie wants me to write a postscript, but I'll do nothing of the sort. G.

Study George's letter to his cousin Ted.
See if it contains all the parts of a letter.

Where was it written?
When was it written?
To whom was it written?
What message does it bring Ted?
How does it end?
Who wrote it?

Answer the same questions about Harold's letter on page 66.

SECTION 62.

FOR STUDY.

THE DATE OF A LETTER.

The **date** of an event is the time when the event occurs. Thus you may say, "Our ball game will take place on the first of September," or "The date of our ball game is September first." "The great snowstorm came last February," or "The date of the great snowstorm was February 15, 1899." In each case you are giving a **date.**

The **date of a letter** shows the time when it was written. The date should tell the **month,** the **day of the month,** and the **year.**

Find the dates in the letters in this book.
Observe the punctuation and arrangement of each line in the headings of the letters.

SECTION 63.

FOR STUDY.

HOW DATES ARE WRITTEN.

For convenience in writing **dates,** we often shorten or **abbreviate** the name of the month.

Here are the **abbreviations** commonly used: —

Jan. = January	Aug. = August
Feb. = February	Sept. = September
Mar. = March	Oct. = October
Apr. = April	Nov. = November
Dec. = December	

May, June, and *July* should never be abbreviated; and it is better to write *March* and *April* in full, although the abbreviations given above are allowed.

Every Abbreviation should be followed by a Period.

The following dates are correctly written and punctuated: —

July 4, 1776.	Feb. 22, 1723.
Aug. 10, 1793.	Sept. 18, 1845.
Jan. 8, 1815.	April 30, 1789.
Oct. 31, 1899.	Nov. 5, 1897.
Dec. 25, 1890.	March 4, 1896.
June 9, 1875.	Oct. 20, 1863.

Copy these dates carefully.
Be sure to punctuate them correctly.

SECTION 64.

WRITTEN EXERCISE.

Write the date of your last birthday.

Write the date of to-morrow.

Write the date of last Christmas.

Write the dates of five events which you remember.

Write a sentence in which you name a holiday in the first month, giving its exact date.

Do the same for the second month; the fifth; the seventh; the ninth; the twelfth.

Write a sentence telling the date of the Discovery of America.

SECTION 65.

WRITTEN EXERCISE.

Rewrite the following sentences, using abbreviations for the names of the months.

1. Longfellow was born on February 27, 1807.
2. Forefathers' Day is celebrated December 22.
3. New Year's Day comes on January 1.
4. September 4 will be Labor Day.
5. February 12 is the anniversary of Lowell's birthday.
6. Hallowe'en is celebrated on October 31.
7. The Boston Tea Party occurred on December 16, 1773.
8. Thanksgiving Day fell on November 30 in 1899.
9. Washington's Birthday, February 22, is a holiday.
10. Columbus discovered America on October 12, 1492.

SECTION 66.

For Reading and Telling.

THE LION AND THE MOUSE.

A little mouse, who was playing in the woods, carelessly ran so near a sleeping lion that she was caught beneath his heavy paw. The lion could easily have crushed her to death; but the mouse begged so piteously that he lifted his foot and set her free.

Not long after, the lion was caught in a hunter's net. He struggled to free himself, but every movement twisted the cords more tightly about him. He knew that he must lose his life if he could not escape before the hunters arrived. He roared frightfully and struggled wildly, but in vain. Just then a little mouse appeared, ran up across his broad shoulders, and whispered in his ear: "Keep quiet a moment, and I will set you free."

"You?" said the lion, "you tiny creature?"

"Yes, I," said the mouse; "just wait and see."

The lion lay quiet and helpless. The mouse began to gnaw the cords; first one and then another she cut with her tiny, sharp teeth.

"Now stretch yourself," she said to the lion.

With one great bound the lion freed himself from the net. "What can I do for you?" he cried, looking gratefully upon his tiny helper.

"Ah," said the mouse, "you do not remember? There was once a time when you saved *my* life."

Read this fable; then tell the story.
Question one another about the story.

SECTION 67.

WRITTEN EXERCISE.

Turn to the story of Gemila, pages 41 and 42. After reading, close your book and write a description of the ostrich.

SECTION 68.

STUDY OF A PICTURE.

Turn to the picture of the Arab chief on page 40.

1. *Tell what you see in the picture.*
2. *Describe the horse.*
3. *Describe the rider.*
4. *Describe their surroundings.*
5. What can you learn from the picture about the dress and the habits of the Arab chief?

SECTION 69.

WRITTEN EXERCISE.

Write a note to your teacher, explaining why you were absent from school yesterday.

Make an envelope for your note, and write the address upon it.

SECTION 70.

WRITTEN EXERCISE.

Write a note to a friend, asking him to lend you a certain book. Tell him that you will take good care of the book and will return it to him next Monday.

SECTION 71.

ADDRESSES.

Cut out ten oblong pieces of paper to represent envelopes. Upon each piece write one of the following addresses, as you would write it upon an envelope.

1. Your father's address.
2. Your teacher's address.
3. Your own address.
4. The address of William O. Pratt, who is a physician living in Ithaca, New York. His office is at 224 Union Square.
5. Walter D. Hyde lives in Germantown, Pennsylvania. His office is Room 49, in the Century Building.
6. H. W. Randolph owns a seed farm at Rockford, Illinois.
7. Miss Anna Carey Dwight lives in Savannah, Georgia, at the Hampshire Arms.
8. Frank Mortimer, Junior, has an office in the Phœnix Building, Grand Rapids, Michigan.
9. Owen H. Hunt lives in Maynard Place, Dorchester, Massachusetts.
10. Mrs. John R. Brainerd lives in Lynn, Massachusetts, at 1308 Marlborough St.

The stamp belongs in the upper right-hand corner of the envelope. It should be fixed in its place neatly and accurately, with its edges parallel to those of the envelope.

Indicate the place for a stamp upon each envelope.

SECTION 72.

FOR STUDY.

Mr. Newell lives in a large city, where carriers deliver the mail at the homes or offices of the persons addressed. It is very necessary, in such cases, that the address should include the name of the street and the number of the house. Thus, —

Mr. John Eliot Newell
65 State Street
Richmond
Virginia

Mr. Ashton lives in a small town, where everybody is well known. He either calls for his own mail or sends for it. In such cases the name of the street is not included in the address.

If Mr. Ashton is a stranger or a newcomer, he may ask his friends to write upon his letters the number of the post-office box which he has hired. This will prevent any delay in obtaining the letter. The number of the box should be written in the left-hand lower corner of the envelope.

The words *Street* and *Avenue* are often abbreviated in addresses: thus, — *St.*, *Ave.* The name of the State may be abbreviated or written in full, as one chooses.

Write the addresses of the persons named below.

1. Miss Ernestine Robertson lives in Boston. Her home is in Springfield St., No. 1028.

2. Miss Kate R. Lewis lives in Madison, Jefferson County, Indiana.

3. Henry K. Reynolds is a physician. His office is at 1338 Erie St., Cleveland, Ohio.

4. Philip H. Barnes is with the Smith-Hall Elevator Co., 205 York St., Quincy, Illinois.

5. Miss Fannie Whitman lives in St. Paul, Minnesota, at 698 Dayton Avenue.

6. Mrs. Arthur Crocker lives in Minneapolis. Her address is 428 Pleasant Avenue, Sub-Station 5.

SECTION 73.

WRITTEN EXERCISE.

Address make-believe envelopes to the persons named below.

1. Harry T. Atwood lives in Buffalo, New York, 1725 Amherst Street.

2. Mrs. John R. Fletcher lives at 54 North Clinton Street, Chicago, Illinois.

3. Miss Helen C. Mills has P. O. Box 1537, Denver, Colorado.

4. Orville H. Wood lives in Montreal, Province of Quebec, Dominion of Canada.

5. Mrs. Alfred E. Bartol may be addressed at the Windsor Hotel, Richmond, Virginia.

6. Henry O. Towne is the president of the Maryland Steel Company, Annapolis, Maryland.

SECTION 74.

ORAL EXERCISE.

THE HARE AND THE TORTOISE.

A FABLE.

A Hare one day met a Tortoise who was plodding slowly along. "Ho, ho!" laughed the Hare, "you are a slow and stupid fellow! What a long time it takes you to get anywhere!"

The Tortoise laughed, too. "You are as swift as the wind, and a fine fellow as well. But stupid as I am, I can beat you in a race."

"Impossible!" cried the Hare.

"Let us try," said the Tortoise.

"What shall be our goal?" asked the Hare.

"The old pine tree at the cross-roads," said the Tortoise.

"Agreed," said the Hare.

Away sped the Hare. The Tortoise plodded steadily along.

When the Hare had run awhile at the top of his speed, he stopped a moment to nibble some clover. It tasted so good that he ate more and more. Then, being tired, he lay down for a nap.

The Tortoise still plodded along, turning neither to the right nor to the left. When the lazy Hare awoke and remembered the race, he sped to the pine tree at the cross-roads, only to find the patient Tortoise there before him.

Some children are like the Hare, and some are like the Tortoise.

Read this fable; then tell it in your own words.

SECTION 75.

For Conversation.

The story which you have just read has told you something about the hare and the tortoise. What do you know about the hare? In what kind of places does it live? What do you know about its appearance? its size? its color? its ears? eyes? legs? tail?

What can you tell of its habits? What does it eat? What kind of teeth must the hare have in order to eat such food? What kind of home does it make for itself? Is it fearless or timid? fleet or slow? wild or tame?

A great many stories are told about the hare. Perhaps you have read "Uncle Remus" and know about "Brer Rabbit."

Have you ever seen a turtle or "tortoise"? Where did you find it? What was it doing? What covering had it? How did it move about? Describe its head; its legs; its tail. What did it do when touched? What does the turtle do when it is put into the water? Where does it like to stay? Is the turtle timid or fearless? slow or swift? wild or tame?

How is the turtle protected from its enemies?

SECTION 76.

WRITTEN EXERCISE.

WEATHER PROVERBS FOR MARCH.

Think what these proverbs mean; then write their meaning in your own words.

1. March comes in like a lamb and goes out like a lion.
2. Winds in March and rains in April promise great blessings in May.
3. In beginning or in end
   March its gifts will surely send.
4. A windy March and a rainy April make a beautiful May.
5. When March is like April, April will be like March.
6. March damp and warm
   Will do the farmer harm.
7. A dry March, wet April, and cool May
   Fill barn and cellar and bring much hay.
8. A bushel of March dust is worth a king's ransom.

SECTION 77.

LETTER WRITING.

1. *Write a note to your teacher, asking if you may be excused from school at three o'clock. Give your reason.*

2. *Write a note, asking some friend to spend a week with you. Address the note properly.*

SECTION 78.

MEMORY EXERCISE.

Learn by heart: —

MARCH.

The cock is crowing,
The stream is flowing,
The small birds twitter,
The lake doth glitter,
The green field sleeps in the sun;
The oldest and youngest
Are at work with the strongest:
The cattle are grazing,
Their heads never raising;
There are forty feeding like one!

Like an army defeated
The snow hath retreated,
And now doth fare ill
On the top of the bare hill;
The ploughboy is whooping — anon — anon: *
There 's joy in the mountains;
There 's life in the fountains;
Small clouds are sailing,
Blue sky prevailing;
The rain is over and gone!

William Wordsworth was a poet who lived in the beautiful Lake Country in England. He loved

* *Anon* is an old word for "immediately." Here it indicates that the ploughboy will soon be in the field and ready for work.

out-of-door life, and one of his greatest pleasures was to walk in the fields and to climb the hills.

The poem on page 82 tells us what Wordsworth saw and heard as he walked near his home one March morning, after the long, cold winter.

Does the poem tell you anything about the poet's home? Does it show you what he enjoyed?

What does Wordsworth mean when he says: —

"There's joy in the mountains;
There's life in the fountains"?

SECTION 79.

ORAL EXERCISE.

THE FOX AND THE GRAPES.

A fox went out to walk early in the morning, one fine day in summer. By the side of the road he saw a tree. Beside the tree grew a beautiful vine, which had fastened itself to the sturdy boughs. The fox saw the purple grapes hanging from the vine, and wished to get some, for he was very fond of grapes. He jumped and jumped and jumped, but he could not reach even the lowest cluster.

"What do you think I care?" he said, as he went away disappointed. "Everybody knows that your old grapes are sour."

Read the story; then tell it.

Use the following phrases in sentences: —

Purple grapes; one fine day; sturdy boughs; lowest cluster.

SECTION 80.

For Reading and Study.

THE APOSTROPHE.

We have already studied about the **marks of punctuation,** which do so much to make our thoughts plain to the people who read them.

You already know the **period** and the **interrogation point.** To-day you must learn about another little mark, which has a very long name. It is called the **apostrophe.**

Here are some sentences in which the apostrophe is used : —

I'll do my very best.
You can't lift that heavy book.
Don't cry, little girl, don't cry.

Here are the same sentences written without the apostrophe : —

I will do my very best.
You cannot lift that heavy book.
Do not cry, little girl, do not cry.

1. *See if you can find the apostrophe.*
2. *Write the words which have the apostrophe.*
3. *Opposite each of these words write its meaning. Thus,* — I'll = I will.
4. *See if you can make a rule telling where the apostrophe is used.*

SECTION 81.

FOR STUDY AND WRITING.

CONTRACTIONS.

In the preceding lesson you learned that the apostrophe is used in certain shortened forms like *I'll*, *can't*, and *don't*. Such forms are called **contractions.**

They are chiefly used in conversation, but are often found in poetry, and in informal letters.

Here is a list of other common **contractions** in which the **apostrophe** must be used : —

e'er, ever;	don't, do not;
ne'er, never;	does n't, does not;
I'm, I am;	did n't, did not;
you'll, you will;	I've, I have;
ma'am, madam;	we're, we are;
is n't, is not;	I'd, I would;
are n't, are not;	I'd, I had;
was n't, was not;	there's, there is;
were n't, were not;	it's, it is;
has n't, has not;	what's, what is;
have n't, have not;	e'en, even;
had n't, had not;	can't, cannot;
won't, will not;	sha'n't, shall not.

Write ten sentences, using contractions. Put the apostrophe in its proper place.

Read your sentences aloud, using both the contractions and the full forms.

SECTION 82.

ORAL EXERCISE.

CONTRACTIONS.

1. I 'm to be Queen o' the May, mother,
   I 'm to be Queen o' the May!
2. An honest man 's the noblest work of God.
3. A foot more light, a step more true
   Ne'er from the heath-flower dashed the dew;
   E'en the slight harebell raised its head
   Elastic from her airy tread.
4. Where there 's a will there 's a way.

Read these selections and tell why the apostrophes are used in each.

Is n't is a contracted form of *is not.*

Are n't is a contracted form of *are not.*

Ain't is an incorrect form, which is sometimes used when the speaker means "am not," "is not," or "are not."

Avoid the use of "ain't."

Does n't is a contraction of *does not.*

Don't is a contraction of *do not.*

Avoid the use of "don't" when "does not" or "does n't" is required.

Observe your own speech, and correct these errors whenever they occur.

SECTION 83.

LETTER WRITING.

Robert Mayhew lives in New Orleans. He has never seen snowdrifts or built snow forts.

Imagine that you live in Minnesota.

Write a letter to Robert carefully describing your winter games.

Perhaps you will ask Robert to tell you about his home, his school, and his games in New Orleans.

SECTION 84.

WRITTEN EXERCISE.

Copy and learn: —

The year's at the spring,
And day's at the morn;
Morning's at seven;
The hillside's dew-pearled;
The lark's on the wing;
The snail's on the thorn;
God's in his heaven —
All's right with the world.

Browning.

SECTION 85.

ORAL EXERCISE.

THE CROW AND THE PITCHER.

A thirsty crow one morning sought far and wide for water to quench his thirst. He flew north, south, east, and west. At last he found a long-necked pitcher which was partly filled with water. "Now, at last," he said, "I can have water to drink." But when he tried to drink, he found that he could not reach the water, it stood so low in the pitcher. He tried and tried in vain. At last a happy thought struck him. He found a pebble near by, brought it in his bill, and dropped it into the water. Then he flew to get another, and another, and another, dropping them into the pitcher, one by one. The water rose higher and higher with every pebble, until at last he could reach it easily. Then he drank his fill. Do you not think that he earned all that he drank? "Where there's a will there's a way."

Read this fable to yourself.

Close your book, and tell the story in your own words.

SECTION 86.

WRITTEN EXERCISE.

A LETTER.

You are planning a picnic for next Saturday.

Write to a friend, inviting him to go and asking him to carry lunch.

SECTION 87.

ORAL EXERCISE.

Give reasons for the use of the apostrophes and the capital letters in the following selections.

1. Little Boy Blue, come blow your horn,
   The sheep 's in the meadow, the cow 's in the corn.

2. O velvet bee, you 're a dusty fellow,
   You 've powdered your legs with gold.

3. Howe'er it be, it seems to me,
   'T is only noble to be good.

4. Is it raining, little flower?
   Be glad of rain.
   Too much sun would wither thee;
   'T will shine again.
   The clouds are very dark,
   'T is true;
   But right behind them
   Shines the blue.

SECTION 88.

WRITTEN EXERCISE.*

Describe the way in which Gemila moves from place to place (pp. 35–37).

Read the part of the story which tells you this, then close your book and write what you can remember.

* This exercise should be corrected by the pupils during the recitation.

SECTION 89.

WRITTEN EXERCISE.

Copy this letter: —

AT SCHOOL,
Friday, June 8, 1899.

MY DEAR MOTHER,

We have just learned to read and write these verses, and I like them so well that I am copying them for you.

Hundreds of stars in the pretty sky,
Hundreds of shells on the shore together,
Hundreds of birds that go singing by,
Hundreds of bees in the sunny weather,
Hundreds of dewdrops to greet the dawn,
Hundreds of lambs in the purple clover,
Hundreds of butterflies on the lawn, —
But only one mother the wide world over.

Do you like them, too ?

Your loving son,

ERNEST SMITH.

Learn the verses by heart; then write them from memory to carry home.

SECTION 90.

WRITTEN EXERCISE.

Write a note of thanks to your Uncle Horace, who sent you a bicycle yesterday as a birthday gift.

SECTION 91.

For Reading and Study.

Read the following selection from "The Ugly Duckling," by Hans Christian Andersen.

In a sunny spot stood a pleasant old farmhouse, circled all about with deep canals; and, from the walls down to the water's edge, grew great burdocks, so high that under the tallest of them a little child might stand upright. The spot was as wild as if it had been in the very centre of the thick wood.

In this snug retreat sat a duck upon her nest, watching for her young brood to hatch; but the pleasure she had felt at first was almost gone; she had begun to think it a wearisome task, for the little ones were so long in coming out of their shells, and she seldom had visitors. The other ducks liked much better to swim about in the canals than to climb the slippery banks, and sit under the burdock leaves to have a gossip with her. It was a long time to stay so much by herself.

At length, however, one shell cracked, and soon another; and from each came a living creature, that lifted its head and cried, "Peep, peep!"

"Quack, quack!" said the mother; and then they all tried to say it, too, as well as they could, as they looked all about them on every side at the tall, green leaves. Their mother allowed them to look about as much as they liked, because green is good for the eyes.

"What a great world it is, to be sure!" said the little ones, when they found how much more room they had than when they were in the eggshell.

What is described in the first paragraph of the selection from "The Ugly Duckling" on page 91?

What are you told about the farmhouse? Where did it stand? What grew near it? How tall were the burdocks?

What is described in the second paragraph? What does the paragraph tell you about the duck?

What does the third paragraph tell you? the fourth? the fifth?

SECTION 92.

WRITTEN EXERCISE.

Use in written sentences the words in the columns below. You have found them in "The Ugly Duckling."

Be sure that the sentences mean something to you, and express your thought clearly.

sunny	burdocks	visitors
pleasant	retreat	slippery
farmhouse	wearisome	allowed

SECTION 93.

WRITTEN EXERCISE.

Read again the selection from "The Ugly Duckling," in Section 91.

Write in your own words what you can remember.

Read to the class what you have written.

SECTION 94.

STUDY OF A PICTURE.

Study the picture; then tell, in writing, all that you see in it.

HORSES' HEADS. BY J. F. HERRING.

SECTION 95.

LETTER WRITING.

John Gray and George Welch are cousins. John lives in Oldtown, Maine; George in Boston, Mass.

John writes to George, asking him to spend his summer vacation with him at Oldtown.

Write John's letter to George and George's reply.

SECTION 96.

FOR READING AND STUDY.

Study this story until you can read it well. Then read it aloud in the class, and talk it over.

KINDNESS TO ANIMALS.

The wagon was heavily loaded with bars of iron. It looked too heavy for a single horse to draw. The patient creature had strained and tugged, until he succeeded in reaching the top of the hill. Now he must back the heavy load in at the open door of the barn.

"Back, Jim! back!" said the driver, pulling lightly at the reins.

The horse braced his fore feet and pushed, but the wagon did not move. The man got down from the seat, went to the back of the truck and pulled.

"Back!" he cried.

The horse strained every muscle.

"Back!" cried the driver again.

The wagon moved this time at least a foot. Once more the driver pulled and the horse pushed, together.

"Back!"

With the last command, the great horse shoved with all his might. There was a sound of splintering wood, and the wagon rolled back. Not a blow had been struck. Only gentle words had been spoken, and the horse had done the rest. The man went to the horse's head, took his nose in his hands, patted him between the eyes, and said: —

"Good old Jim! You did it, did n't you? I knew you would."

The horse rubbed his nose against the man's cheek.

SECTION 97.

FOR CONVERSATION.

WHAT ANIMALS DO FOR MAN.

Everybody knows something about animals. Some of us have taken care of pet animals, — cats, dogs, hens, horses, or cows. We can easily tell what we do for them. We give them food, water, and shelter. Now let us ask what animals do for us.

1. HORSES. — Of what use is the horse to us? Name some kinds of work which he does for the farmer; for the lumberman; for the merchant; for the expressman; for the traveller; for you.

What is a young horse called? How is he taught to work for us?

How should we take care of a horse? What does he need? How should we treat him? Can you give examples of kind treatment which you have seen?

2. DOGS. — What do you know about dogs? Have you a pet dog? Tell how he looks. Describe him so clearly that we should recognize him if we met him.

Of what use are dogs? Tell stories that show in what ways dogs are useful.

Do you know of what use the dog is to the shepherd? to travellers in the mountains? to expressmen?

A large express company has the picture of a dog upon all of its express wagons. Can you tell why?

Write a list of some other animals which serve mankind.

SECTION 98.

For Reading and Telling.

THE BELL OF JUSTICE.

In a village of Italy, years ago, a good king hung a bell in the market-place and covered it with a sheltering roof. Then, calling his people together, he told them what he had done. "This is the Bell of Justice," he said. "Whenever a wrong is done to any man, I will call the judges to make it right, — if he but rings the great bell in the square."

With so good and just a king the people of the village lived happily. The bell called the judge, whenever wrong was done, and he heard all complaints. After many years the bell-rope was worn away by use. It hung out of reach until some one, passing by, mended it with a wild vine.

Now it happened that a famous knight dwelt in the village. When he was young, he had many hounds and horses and spent his time in hunting and feasting, but when he became an old man he had no love for anything but gold. So he sold his hounds, gave up his rich gardens, and kept but one horse, that starved in the stable. At length he became so greedy and selfish that he grudged the poor horse his scanty food and turned him out to feed in the streets. The poor creature wandered about, — uncared for, unfed, and forsaken.

One summer afternoon, as the people dozed in their houses they heard the sound of the Bell of Justice. The judge hastened to the market-place, where the great bell was ringing. "Who hath been wronged?" he asked. But, reaching the belfry, he saw only the starving horse struggling to reach the vine which had been tied to the bell-rope.

"Ah!" said the judge, "the steed pleads his cause well. He has been forsaken by the master whom he served, and he asks for justice."

The people had gathered in the market-place, and among them the knight. The judge spoke gravely.

"Here came the steed who served his master well, yet who was abandoned and forgotten. He pleads for justice, and the law decrees that the man whom he served shall provide him with food and shelter, that he may abide in comfort."

The knight, ashamed, led home his faithful horse. The king approved the righteous judgment, — saying, "My bell indeed may be called the Bell of Justice. It pleads the cause even of the dumb, who cannot speak for themselves."

The story of "The Bell of Justice" is beautifully told by Longfellow in the poem called "The Bell of Atri." If you have a copy of Longfellow's poems, read this poem for yourself. If you do not own the book, ask your teacher to read the poem to you.

SECTION 99.

Oral Exercise.

Use, in sentences of your own, the following words, which you will find in "The Bell of Justice": —

Village, just, feasting, selfish, steed, gravely, abandoned, righteous, market-place, complaints, dwelt, forsaken, pleads, served, provide, approved, sheltering, famous, grudged, belfry, cause, justice, decrees, abide.

SECTION 100.

FOR READING AND STUDY.

Charles Kingsley was an English clergyman. He loved children, and wrote stories and poems for them. Some day you will read "Water Babies," the story which he wrote for his own children, and "Madam How and Lady Why," a book which tells in a charming way about the wonderful world in which we live.

Mr. Kingsley used to take long walks with his children. He had much to tell them about all that they saw. One day a child asked him to write a song for her. This poem was his reply.

A FAREWELL.

My fairest child, I have no song to give you;
No lark could pipe to skies so dull and gray;
Yet, ere we part, one lesson I can leave you
For every day.

Be good, sweet maid, and let who will be clever;
Do noble things, not dream them, all day long:
And so make life, death, and that vast forever
One grand, sweet song.

Read the verses; then learn them by heart.

Clever means "quick-witted and skilful." Children sometimes use this word with another meaning, which is not the true one.

SECTION 101.

TO BE LEARNED BY HEART.

REVIEW OF RULES AND DEFINITIONS.

The use of Words is to express Thought.

A group of words expressing a Thought is called a Sentence.

Sentences which tell or state a fact are called Statements.

Every written Statement should end with a Period.

Every Question should be followed by the Interrogation Point.

Every written Sentence should begin with a Capital Letter.

Every Line of Poetry should begin with a Capital Letter.

All Names of Persons and of Places should begin with Capital Letters.

All Initials should be written in Capitals and should be followed by Periods.

Every Title attached to a person's name should begin with a Capital Letter.

The names of the Months and of the Days of the Week should begin with Capital Letters.

The word *I* stands for the person who is speaking; it should always be written with a Capital Letter.

Every Abbreviation should be followed by a Period.

The Apostrophe is used in Contractions to denote the omission of a letter or letters.

SECTIONS 102–128.*

Miscellaneous Lessons.

102. *Learn to use abbreviations of the names of states as found in your geography. This knowledge is often needed in writing the heading or address of a letter.*

103. *Study the abbreviations in pages 67 and 68. Use them appropriately in written sentences.*

104. *Choose the story which you like best in your Reader and tell it to the class.*

105. *Find some short story in a book or paper which you have at home. Read it carefully, so that you can tell it to the class.*

106. *Write a letter to some friend asking him or her to go skating with you next Saturday. Tell your friend where you wish to go and what you mean to do.*

107. *Describe something which you have at home, and ask the other pupils to guess its name from your description.*

108. *Describe some house which you have seen. Tell where it is situated. Describe its lawn or yard. Describe the shape, size, and general appearance of the house. What do you like about the house?*

* These sections are meant to furnish additional practice in the facts and principles set forth in the first hundred sections. Teachers who do not care for such practice at this point may go on with Section 129 at once, omitting Sections 102–128.

109. *Draw the picture which is suggested to you by one of the following sentences.*

1. The old house, shaded by aged elms, stood far back from the street, as if keeping aloof from the hurrying crowd.

2. The wind blew a gale; the sleet hammered against the window. The venturesome traveller was blown along by the strength of the wind or fought hard to make way against it. Umbrellas were turned inside out in a twinkling and wrenched from the hands that strove to carry them.

3. The oriole hung its nest from the end of the longest branch of the elm tree.

110. *Copy and read the following dates, using abbreviations when these are proper.*

January 1, 1899.	July 20, 1900.
February 15, 1876.	August 3, 1859.
March 9, 1759.	September 4, 1800.
April 13, 1756.	October 30, 1841.
May 30, 1890.	November 20, 1764.
June 24, 1365.	December 1, 1565.

111. *Write a note to your friend Mary Brooks, asking her to come to your house next Saturday afternoon to play.*

112. *Write all the rules that you can remember for the use of capital letters.*

113. *Write from memory some poem which you have learned at home.*

114. *Tell, in writing, what each of the following articles is good for: —*

Wheat, leather, leaves, axe, cotton, gold, wood, knife, paper, snow, stone, jewel.

Remember to use capitals and marks of punctuation in their proper places.

115. *Learn this riddle; then write it from memory.*

WHO AM I?

My face is as round as yours, little girl,
But I have no eyes to see.
My hands are busy the livelong day,
As busy as they can be.
Sometimes I speak that you may know
How fast the hours and minutes go.

MISS MITCHELL.

Write some other riddles that you know.

116. *Write ten sentences in which you use the names of places.*

Your sentences may be either questions or statements.

117. *Cut ten pieces of paper to represent envelopes and address each envelope as you choose.*

In each address you may use a title, and the abbreviation of the name of a state.

118. *Describe your walk to school.*

You may tell where your home is, and what you see or pass on your way to school.

119. *Write full sentences telling some uses of the following things: —*

Knife, tongs, pencil, clock, chair, table, vase, trunk, rubbers, lamp, hammer, curtain, pail, pitcher, cup, match, purse, umbrella.

120. *Write a note to your teacher telling her what you saw on your way to school this morning.*

121. *Describe a visit to a blacksmith's shop.*

122. *Describe some picture in your reading book. Choose a picture that you like, and tell what pleases you in the picture.*

123. *Write a note to your father, asking him to visit your school next Friday afternoon.*

124. *Write to your friend, Margaret King, living in Scranton, Pennsylvania, asking her to visit you. Tell her what there is of interest in your city for her to see and enjoy.*

125. *You have a friend who lives in another state and has never seen your home. Write to him, telling him about your school and your city and asking him to tell you about his home and school.*

126. *Write to your cousin, Phebe Brown, and ask her to tell you how to make chocolate caramels like those she sent you last week.*

127. *Describe some game which you like to play.*

128. *Fill the blanks in the following sentences:* —

1. I live in the city of ——, in the state of ——.
2. My home is in —— Street, near —— Street.
3. The capital of the United States is ——.
4. The World's Fair was last held at ——.
5. —— is my favorite poet.
6. He was born in ——, ——.
7. —— discovered America.
8. —— was the first President of the ——.

After you have written your sentences, give reasons for your use of capital letters.

SECTION 129.

FOR STUDY.

QUOTATION MARKS.

We have learned the use of the **period,** the **interrogation point,** and the **apostrophe** in making clear the sense of what we read. In this lesson we shall study other marks of punctuation, called **quotation marks.**

You will find such **quotation marks** in the following selection. By studying the poem you will discover their use.

"Lady Moon, Lady Moon, where are you roving?"
"Over the sea."
"Lady Moon, Lady Moon, whom are you loving?"
"All that love me."

"Are you not tired with rolling, and never
Resting to sleep?
Why look so pale and so sad, as forever
Wishing to weep?"

"Ask me not this, little child, if you love me;
You are too bold;
I must obey my dear Father above me
And do as I 'm told."

LORD HOUGHTON.

In this poem a child is talking with the moon.

Read the first question. Who asks it?

Copy the first question, carefully noting the marks of punctuation at the beginning and the end.

What is the reply? Who says "Over the sea"?

Copy the reply, noting every mark of punctuation.

What new marks of punctuation do you find? Where do you find them?

The marks which enclose the question are **quotation marks.** Those which enclose the reply are also **quotation marks.**

Find other quotation marks in the selection, and tell what they enclose.

The poem recites the exact words of a conversation between the moon and the child. If the quotation marks were omitted, we should find it hard to tell what part is the moon's and what part is the child's.

Whenever, in writing, the exact words of a person are used (or *quoted*), these words are enclosed in **quotation marks.** The quoted words are called a **direct quotation.**

SECTION 130.

WRITTEN EXERCISE.

Copy the poem on page 104 carefully, inserting all the quotation marks.

Write it correctly from memory.

SECTION 131.

FOR STUDY.

THE BABY.

"Where did you come from, baby dear?"
"Out of the everywhere into the here."

"Where did you get your eyes so blue?"
"Out of the sky as I came through."

"What makes the light in them sparkle and spin?"
"Some of the starry spikes left in."

"Where did you get that little tear?"
"I found it waiting when I got here."

"What makes your forehead so smooth and high?"
"A soft hand stroked it as I went by."

"What makes your cheek like a warm white rose?"
"Something better than any one knows."

"Whence that three-cornered smile of bliss?"
"Three angels gave me at once a kiss."

"Where did you get that pearly ear?"
"God spoke, and it came out to hear."

"Where did you get those arms and hands?"
"Love made itself into hooks and bands."

"Feet, whence did you come, you darling things?"
"From the same box as the cherub's wings."

"How did they all just come to be you?"
"God thought about me, and so I grew."

"But how did you come to us, you dear?"
"God thought of you, and so I am here."

GEORGE MACDONALD.

Read the poem on page 106.

The poet asks questions, and the baby replies.

Find the quotation marks, and tell why they are used.

What do they make plain to you?

SECTION 132.

ORAL EXERCISE.

CAPITALS IN QUOTATIONS.

Find the quotations in the following sentences. Observe the first letter of every quotation.

1. King Alfred said, "While I have lived I have striven to live worthily."
2. You remember the old proverb, "Where there 's a will there 's a way."
3. A voice was heard through the forest, saying, "Behold your king!"
4. John called to me as I ran, saying, "I have your ball."
5. The fox went away, saying, "The grapes are sour."
6. Poor Richard says, "Lost time is never found again."
7. Up spoke our own little Mabel,
   Saying, "Father, who makes it snow?"

Learn this rule: —

The first word of every Direct Quotation should begin with a Capital Letter.

SECTION 133.

ORAL EXERCISE.

Make sentences in which you report the exact words of another pupil. Thus,—

John said, "I have lost my knife."

"I have found it," cried Robert.

SECTION 134.

FOR STUDY.

THE ANT AND THE GRASSHOPPER.

One winter day a hungry grasshopper went to an ant to get something to eat. She knew that the ant had worked all summer, and had stored away a good supply of food.

"Good morning, friend Ant," said the grasshopper.

"Good morning, neighbor Grasshopper," replied the ant.

"It is a cold morning," said the grasshopper.

"A very cold morning," answered the ant.

"I am very hungry," hinted the grasshopper.

"I am sorry," returned the ant.

Said the grasshopper, "I have no food."

"Why not?" asked the ant.

"I had no time to get any," replied the grasshopper.

"What did you do all summer?" the ant asked.

"I sang all summer," the grasshopper answered.

"Then you must dance all winter," said the ant. "Those who will not work should not eat."

Read this fable; then close your book and tell it as well as you can.

SECTION 135.

FOR STUDY.

Study the Fable in Section 134, and observe how the quotations are written.

First, every quotation in the Fable begins with a **capital letter.**

Second, every quotation is included in **quotation marks.**

Third, every quotation is separated from the rest of the sentence by some **mark of punctuation.** Usually this mark is a **comma,** but when the quotation is a question, the **interrogation point** is used.

Study the fable until you can write every sentence correctly from dictation.

SECTION 136.

DICTATION EXERCISE.

Write from dictation the conversation between the Ant and the Grasshopper from Section 134.

SECTION 137.

Copy the story of "The Ant and the Grasshopper," omitting all marks of punctuation. Then close your book and see if you can insert the necessary punctuation marks in their proper places.

SECTION 138.

STUDY OF A PICTURE.

THE HELPING HAND. BY RENOUF.

This picture has something to tell you. What do you see in it?

Tell all you can about —

1. The little girl.
2. The boat.
3. The boatman.
4. The sea.

See if you can tell a story that will fit the picture. Tell —

1. Who the little girl is.
2. What she is doing.
3. How she happened to go out in the boat.

SECTION 139.

WRITTEN EXERCISE.

WHITEFACE, N. H.,
Aug. 7, 1899.

DEAR COUSIN WILL,

I came up here yesterday to stay a month. Uncle John likes boys. We always have a good time on the farm.

This morning Uncle John said, "Why did n't Will come with you?"

Of course I could n't say, "Because he was n't invited." But before I could speak, Aunt Jane said, "You 'd better write to Will. Ask him to come up to Whiteface and spend a month with you."

"That 's right," said Uncle John. "Two boys are better than one."

So come as fast as you can. Tell us when to meet you. Bring some good hooks and lines. There are trout in the brook. I can hardly wait to see you.

Your cousin,

FRED.

Read this letter, observing the quotations.
Copy the letter carefully.

SECTION 140.

ORAL EXERCISE.

Find in your Reader some piece of poetry that contains quotation marks. Explain the use of capitals and quotation marks in it.

SECTION 141.

WRITTEN EXERCISE.

Use the following words in sentences that tell something about winter.

chill	shiver	silvery
wind	brook	ice
snow	frosty	sleet
bleak	crystal	sparkling

SECTION 142.

MEMORY EXERCISE.

Learn this poem by heart: —

WINTER JEWELS.

A million little diamonds
Twinkled on the trees;
And all the little maidens said,
"A jewel, if you please!"

But while they held their hands outstretched
To catch the diamonds gay,
A million little sunbeams came
And stole them all away.

SECTION 143.

WRITTEN EXERCISE.

Write from memory the poem in Section 142.

SECTION 144.

LETTER WRITING.

You are visiting a friend in the country during your Christmas vacation.

Write a letter to your mother.

You may tell her about your good times, — the out-of-door games, the snowballing, the sleigh rides, or the snow forts. Tell her about the long evenings, the corn-popping, candy-making, and story-telling.

You should not forget to ask about the family at home and to send some message to your brother or sister.

SECTION 145.

FOR CONVERSATION.

HIAWATHA'S SAILING.

"Give me of your bark, O Birch tree!
Of your yellow bark, O Birch tree!
Growing by the rushing river,
Tall and stately in the valley!
I a light canoe will build me,
Build a swift Cheemaun for sailing,
That shall float upon the river,
Like a yellow leaf in autumn,
Like a yellow water-lily!
"Lay aside your cloak, O Birch tree!
Lay aside your white-skin wrapper,
For the summer-time is coming,

And the sun is warm in heaven,
And you need no white-skin wrapper!"
Thus aloud cried Hiawatha
In the solitary forest,
When the birds were singing gaily,
In the moon of leaves were singing,
And the Sun, from sleep awaking,
Started up and said, "Behold me!
Gheezis, the great Sun, behold me!"
And the tree with all its branches
Rustled in the breeze of morning,
Saying, with a sigh of patience,
"Take my cloak, O Hiawatha!"
With his knife the tree he girdled;
Just beneath its lowest branches,
Just above the roots, he cut it,
Till the sap came oozing outward;
Down the trunk, from top to bottom,
Sheer he cleft the bark asunder,
With a wooden wedge he raised it,
Stripped it from the trunk unbroken.
"Give me of your boughs, O Cedar!
Of your strong and pliant branches,
My canoe to make more steady,
Make more strong and firm beneath me!"
Through the summit of the cedar
Went a sound, a cry of horror,
Went a murmur of resistance;
But it whispered, bending downward,
"Take my boughs, O Hiawatha!"
Down he hewed the boughs of cedar,
Shaped them straightway to a framework,

Like two bows he formed and shaped them,
Like two bended bows together.
"Give me of your roots, O Tamarack!
Of your fibrous roots, O Larch tree!
My canoe to bind together.
So to bind the ends together
That the water may not enter,
That the river may not wet me!"
And the larch, with all its fibres,
Shivered in the air of morning,
Touched his forehead with its tassels,
Said, with one long sigh of sorrow,
"Take them all, O Hiawatha!"
From the earth he tore the fibres,
Tore the tough roots of the larch tree,
Closely sewed the bark together,
Bound it closely to the framework.
"Give me of your balm, O Fir tree!
Of your balsam and your resin,
So to close the seams together
That the water may not enter,
That the river may not wet me!"
And the fir tree, tall and sombre,
Sobbed through all its robes of darkness,
Rattled like a shore with pebbles,
Answered wailing, answered weeping,
"Take my balm, O Hiawatha!"
And he took the tears of balsam,
Took the resin of the fir tree,
Smeared therewith each seam and fissure,
Made each crevice safe from water.
"Give me of your quills, O Hedgehog!

I will make a necklace of them,
Make a girdle for my beauty,
And two stars to deck her bosom!"
From a hollow tree the hedgehog
With his sleepy eyes looked at him,
Shot his shining quills, like arrows,
Saying, with a drowsy murmur,
Through the tangle of his whiskers,
"Take my quills, O Hiawatha!"
From the ground the quills he gathered,
All the little shining arrows,
Stained them red and blue and yellow,
With the juice of roots and berries;
Into his canoe he wrought them,
Round its waist a shining girdle,
Round its bows a gleaming necklace,
On its breast two stars resplendent.
Thus the birch canoe was builded
In the valley, by the river,
In the bosom of the forest;
And the forest's life was in it,
All its mystery and its magic,
All the lightness of the birch tree,
All the toughness of the cedar,
All the larch's supple sinew;
And it floated on the river
Like a yellow leaf in autumn,
Like a yellow water-lily. LONGFELLOW.

What does each tree give for the building of the canoe?

What virtue passes into the canoe from the birch? from the other trees?

Learn the last eleven lines by heart.

SECTION 146.

ORAL EXERCISE.

In the selection from "Hiawatha" which you have just read, find the words and phrases which describe the following objects: —

River, bark, birch tree, canoe, leaf, water-lily, vapor, forest, sun, branches, roots of the larch tree, fir tree, tree from which the hedgehog looked, quills, arrows, necklace.

SECTION 147.

Use in sentences the following words, which you will find in "Hiawatha's Sailing."

cedar	rustled	patient
cleft	pliant	resistance
summit	hewed	fibrous
fibres	balsam	resin
sombre	wailing	smeared
fissure	crevice	cradle
drowsy	deck	mystery
magic	supple	sinew

Your sentences may tell something about the objects named in the poem if you choose; but the exercise will be more helpful to you if you also use the words in sentences of your own that tell about other things.

SECTION 148.

WRITTEN EXERCISE.

Write an account of one of your pets. Tell—

1. What it is.
2. How it came to be yours.
3. How you take care of it.
4. What it can do.

SECTION 149.

LETTER WRITING.

Tom Brown writes a note to his friend Ernest Adams, asking him to join a party to go nutting next Saturday.

Ernest cannot go. He writes to Tom, telling why he cannot accept the invitation.

Tom sends an invitation to Ralph Needham also. Ralph writes a reply, saying that he is glad to go, and asking some questions about the party.

Write Tom's note to Ralph or Ernest.
Write either Ralph's or Ernest's reply.

Read your notes in the class, and compare them with those which the other pupils write.

SECTION 150.

FOR CONVERSATION.

A GAELIC LULLABY.

Hush! the waves are rolling in,
White with foam, white with foam;
Father toils amid the din;
But baby sleeps at home.

Hush! the winds roar hoarse and deep, —
On they come, on they come!
Brother seeks the wandering sheep;
But baby sleeps at home.

Hush! the rain sweeps o'er the knowes,
Where they roam, where they roam;
Sister goes to seek the cows;
But baby sleeps at home.

A *lullaby* is a song which the mother sings to her baby as she rocks him to sleep. A *Gaelic* lullaby is one sung by a Gaelic mother, in the Scottish Highlands. The *knowes* are "knolls" or "low hills."

This lullaby contrasts the tumult of the storm with the quiet home where the baby is sheltered.

What scene is described in each stanza? What do the words make you see and hear?

SECTION 151.

Read the Gaelic lullaby over and over, until you can recite it from memory.

SECTION 152.

For Reading and Telling.

STORY OF A SCULPTOR.

Bertel Thorwaldsen was a famous sculptor. He was born in Copenhagen, Denmark, in 1770. His father was

a wood-carver, who made figure-heads for vessels, and little Bertel used to help him at his trade.

When the boy was eleven years old, his father sent him to a School of Fine Arts where he could receive free tuition. He learned very rapidly and at the end of six years won a prize.

The father was much pleased at his boy's success. "Now he can help me to make figure-heads," he said. But an artist, who saw that the boy's work was very promising, begged him to keep the lad in school. The wood-carver

consented, on condition that Bertel should help him whenever he could spare the time from his studies.

Bertel worked very hard and won medal after medal. He not only helped his father in wood-carving, but he began to carve figures in stone. At last he gained a prize which allowed him to study abroad for three years. He went to Rome to study the beautiful statues there. After

a few years, his statues became very famous. "Night" and "Morning" are two celebrated bas-reliefs which he modelled in 1813. Here are engravings which show you something of their beauty.

In 1819 Thorwaldsen was asked to design a monument to the memory of the Swiss Guards who were killed while defending the Tuileries in Paris in 1792. This happened during the French Revolution. The king, Louis XVI., had taken refuge in the palace. The National Guards, who should have protected him, joined the mob and took part

in the attack. But the gallant Swiss Guards remained faithful to their trust, and were killed while defending the king whose own soldiers had deserted him.

The Swiss people, proud of the valor and fidelity of their countrymen, made a subscription for a memorial to

THE LION OF LUCERNE. BY THORWALDSEN.

the Guards. Thorwaldsen modelled for the memorial "The Lion of Lucerne," copied in the picture on this page. It is cut out of the solid rock. The wounded lion protects the French shield, even in the agony of death.

SECTION 153.

1. *Study the picture of the Lion of Lucerne. Try to see all that the artist meant to make the figure express.*

2. *Describe the picture as well as you can.*

SECTION 154.

FOR STUDY.

OWNERSHIP OR POSSESSION.

Mary owns a book. We speak of it as Mary's book. "Mary's book is full of pictures," Jane says. Frank owns a knife. "This is Frank's knife," we say.

In the following sentences are words which indicate ownership. Find them.

Washington's home was called Mount Vernon.
I found Kate's apple.
Henry's book lies on the table.
William's paper is blotted.

In each of these sentences, look for some sign which is found only in the words which indicate ownership.

What sign do you find? You already know its name.

Ownership or **possession** is often shown in writing by adding an **apostrophe** and **s** to the name of the owner or owners. If the name of the owners ends in **s**, the **apostrophe only** is added. Thus, —

A boy owns a ball.	The boy's ball.
Two boys together own a ball.	The boys' ball.
The men own a horse.	The men's horse.
A man owns a horse.	A man's horse.
Mary owns a book.	Mary's book.
John owns a book.	John's book.

SECTION 155.

Ownership or Possession.

Mention five objects whose owners you know. Use the owner's name in describing each of the objects.

Use these names in written sentences, indicating the ownership by the use of the apostrophe.

SECTION 156.

Written Exercise.

Write what you can remember about Thorwaldsen and his work.

SECTION 157.

Memory Exercise.

Learn by heart the old rhyme that follows:—

Monday's child is fair of face;
Tuesday's child is full of grace;
Wednesday's child is merry and glad;
Thursday's child is sour and sad;
Friday's child is loving and giving;
Saturday's child works hard for a living;
But the child that is born on the Sabbath day
Is gentle and loving and merry and gay.

Write the rhyme from memory.

SECTION 158.

ORAL EXERCISE.

Explain the use of the apostrophe in each of the following sentences : —

1. It 's a long lane that has no turning.
2. Marion's men were famous soldiers.
3. A cloud has hidden the moon's face from my sight.
4. 'T is November, and the winter is coming on.
5. Hannah's at the window, binding shoes.
6. Whittier wrote " Skipper Ireson's Ride."
7. I 've travelled east, I 've travelled west.
8. Now that the winter 's gone, the earth hath lost
   Her snow-white robes.
9. Notes from the lark I 'll borrow.
10. My heart 's in the Highlands.
11. In a cowslip's bell I lie;
    There I couch when owls do cry,
    On the bat's back I do fly.

SECTION 159.

WRITTEN EXERCISE.

Use the words below in sentences to tell something about spring.

warm	buttercup	grass
soft	sap	dandelions
cowslip	blossoms	streams
green	skies	robin

SECTION 160.

For Reading and Conversation.

DAFFYDOWNDILLY.

Daffydowndilly
Came up in the cold,
Through the brown mould,
Although the March breezes
Blew keen on her face,
Although the white snow
Lay on many a place.

Daffydowndilly
Had heard underground
The sweet rushing sound
Of the streams, as they broke
From their white winter chains,
Of the whistling spring winds
And the pattering rains.

"Now then," thought Daffy,
Deep down in her heart,
"It's time I should start."
So she pushed her soft leaves
Through the hard frozen ground,
Quite up to the surface,
And then she looked round.

There was snow all about her,
Gray clouds overhead;
The trees all looked dead.
Then how do you think
Poor Daffydown felt,

When the sun would not shine
And the ice would not melt?

"Cold weather!" thought Daffy,
Still working away.
"The earth's hard to-day!
There's but a half-inch
Of my leaves to be seen,
And two-thirds of that
Is more yellow than green.

"I can't do much yet;
But I do what I can.
It's well I began!
For, unless I can manage
To lift up my head,
The people will think
That the Spring herself's dead."

So, little by little,
She brought her leaves out,
All clustered about;
And then her bright flowers
Began to unfold,
Till Daffy stood robed
In her spring green and gold.

O Daffydowndilly,
So brave and so true,
I wish all were like you!
So ready for duty
In all sorts of weather,
And loyal to courage
And duty together.

MISS WARNER.

The poem on pages 126 and 127 describes a daffodil. Many children know the bright yellow blossom which lifts its head so early in the year. In some mild climates it grows wild and is one of the most beautiful and most welcome signs of spring.

Describe the time when Daffydowndilly came.

What signs of spring had she heard underground?

What were the "white winter chains" of the streams?

What words in the poem describe the winds, the rains, and the sound of the storms?

Why did Daffy think it was time for her to start?

How did she make her way upward?

What did she see? How did she feel? What did she say?

How did Daffy look in her spring dress?

SECTION 161.

ORAL OR WRITTEN EXERCISE.

Read Daffydowndilly over again. Then make sentences, using the following words so as to show that you understand their meaning:—

Mould, keen, rushing sound, whistling winds, pattering rains, surface, overhead, manage, clustered, unfold, robed, duty, courage, loyal.

SECTION 162.

DICTATION EXERCISES.

1. Daffydowndilly came up in the cold.
She had heard underground the sweet rushing sound of the streams.

2. "It's time I should start," said Daffy.
She pushed her soft leaves through the hard frozen ground.

3. "This is cold weather," thought Daffy;
"The earth is hard to-day.
There's but a half-inch of my leaves to be seen."

4. "I must do what I can," said Daffy.
"The people may think that the Spring herself is dead."

5. Daffydowndilly was brave and true.
I wish that all boys and girls were like her.

SECTION 163.

ORAL EXERCISE.

Describe the daffodil, if you have seen the flower. If not, study the picture and see what you can learn from it.

Describe some other flower that blossoms in the spring.

You may tell where you find it and how you recognize its leaf and its blossoms. Then you may compare it with the daffodil.

SECTION 164.

ORAL EXERCISE.

POSSESSION.

Find, in the following selections, all the names which indicate possession.

1. My childhood's earliest thoughts are linked with thee.
The sight of thee calls back the robin's song.

2. Rip's story was soon told, for the whole twenty years had been to him as one night.

3. He had played for his lordship's levee,
He had played for her ladyship's whim,
Till the poor little head was heavy,
And the poor little brain would swim.

4. The sun does not shine for a few trees and flowers, but for the wide world's joy.

5. Till last by Philip's farm I flow,
To join the brimming river.

6. Far in the Northern Land,
By the wild Baltic's strand,
I, with my childish hand,
Tamed the gerfalcon.

7. Six spears' lengths from the entrance
Halted that deep array.

8. O Tiber! Father Tiber!
To whom the Romans pray,
A Roman's life, a Roman's arms,
Take thou in charge this day.

9. Children's voices should be dear to a mother's ear.

10. A boy's will is the wind's will.

11. The rich man's son inherits cares.
What doth the poor man's son inherit?

12. Belgium's capital had gathered there
Her beauty and her chivalry.

13. The unwearied Sun, from day to day,
Does his Creator's power display.

14. Oh, for boyhood's painless play;
Sleep that wakes in laughing day;
Health that mocks the doctor's rules;
Knowledge never learned of schools,
Of the wild bee's morning chase,
Of the wild-flower's time and place,
Flight of fowl and habitude
Of the tenants of the wood.

15. The Mayor sent east, west, north, and south,
To offer the piper by word of mouth, —
Wherever it was men's lot to find him, —
Silver and gold to his heart's content.

SECTION 165.

For Study.

Find in your reading book ten words which are written with the apostrophe in order to indicate ownership.

Copy the sentences in which you find such words.

SECTION 166.

WRITTEN EXERCISE.

Make a statement or ask a question about each of the following objects: —

Trees, birds, days, nights, fruits, squirrels, leaves, air, clothing, coal, flowers, house.

Think of trees as they appear in the autumn.

Write something that is true with regard to them at that season.

Ask a question about them.

Do the same for each of the objects named above.

SECTION 167.

LETTER WRITING.

Your mother is visiting her sister in Utica, New York.

Write a letter to her, telling her what you are doing in school, and what has happened at home since she went away.

You must not forget to tell her that you miss her at home, and that you often speak of her.

Make an envelope for your letter and address it neatly.

SECTION 168.

TO BE LEARNED BY HEART.

THE BAREFOOT BOY.

(EXTRACT.)

Oh, for boyhood's time of June,
Crowding years in one brief moon,
When all things I heard or saw,
Me, their master, waited for.
I was rich in flowers and trees,
Humming-birds and honey-bees;
For my sport the squirrel played;
Plied the snouted mole his spade;
For my taste the blackberry cone
Purpled over hedge and stone;
Laughed the brook for my delight
Through the day and through the night,
Whispering at the garden wall,
Talked with me from fall to fall;
Mine the sand-rimmed pickerel pond;
Mine the walnut slopes beyond;
Mine on bending orchard trees
Apples of Hesperides!
Still, as my horizon grew,
Larger grew my riches too;
All the world I saw or knew,
Seemed a complex Chinese toy
Fashioned for a barefoot boy!

WHITTIER.

Talk about the poem.

Tell what you learn from it about the boyhood of the poet who wrote it.

SECTION 169.

FOR STUDY.

THE COMMA.

One of the commonest **marks of punctuation** is the **comma.** You have seen it many times in books, but you have not yet learned its use. Like other marks of punctuation, it has helped you to understand the sentences which you have read.

Its use is to break up the sentences into parts, so as to make the meaning plainer.

There are many rules for the use of the **comma.** One simple rule you are ready to learn.

Observe the use of the comma in these examples:—

Mary, please lend me your book.
Come here, Frank, and let me brush your coat.
Friends, I come not here to talk.
Come to me, O ye children, for I hear you at your play.
Jack, there is your brother on the playground.

You will discover that each of these sentences is **addressed** to some person or persons named in the sentence. In every case the name of the **person addressed** is set off by **commas.** This is a common custom, and you can easily begin to practise it now.

Find sentences in your reading book which follow the custom which you have just observed.

SECTION 170.

EXERCISE FOR DICTATION.

Study the sentences which follow.

Observe the words or phrases which name the persons addressed. See how they follow the custom which you observed in Section 169.

1. Where are you going, my pretty maid?
2. Santa Claus, come down the chimney.
3. So now, pretty robin, you've come to my door.
4. Run, little Bess, and open the door for your father.
5. My fairest child, I have no song to give you.
6. Sing on, sweet thrush, upon the lifeless bough.
7. Boatman, do not tarry.
8. Guard thy lips, my child.
9. Will you buy a paper, sir?
10. Love thy mother, little one.
11. What is your purpose, my friend?
12. Lady Moon, where are you roving?

SECTION 171.

FOR STUDY.

THE HYPHEN.

It often happens in writing that for lack of room a word has to be divided at the end of a line. If you look through the story of Gemila (Section 30), you will find a number of examples. Whenever a word is so divided, a small mark or sign called the **hyphen** (-) is used.

Find in the story of Gemila words which are divided at the end of the line, and note the use of the hyphen in every such instance.

When a word is divided at the end of a line, that part of the word which remains on the line must be followed by a Hyphen. The division must always be made between two syllables.

For example: — *walking* would be divided thus, *walk-ing*. *Company* might be divided thus, *com-pany* or *compa-ny*.

It is plain that you must know how to divide a word into syllables in order to know how to divide it at the end of the line. This you have doubtless already learned in your spelling lessons.

A word of one syllable is never divided.

SECTION 172.

WRITTEN EXERCISE.

Find in your reading book ten examples of words divided at the end of the line.

Copy them, showing the position of the hyphen in each word.

SECTION 173.

ORAL OR WRITTEN EXERCISE.

Separate each of the words in the following list into syllables, as you do in oral spelling.

Show how the word may be divided if it comes at the end of a line.

If a word may be divided in more than one way, show all the right ways that you know.

master	beggar	running
storming	charcoal	winter
western	window	golden
childish	little	restless
triumph	caressing	blackberry
fortune	misfortune	advantage
spelling	divided	separate
playground	mention	fanciful

SECTION 174.

ORAL EXERCISE.

Divide into syllables the words in the following list.

network	storehouse	ridgepole
nothing	pictures	beautiful
banner	longer	anything
sometimes	hundreds	dismiss
village	started	people
happened	violin	welcome
something	different	together
twisted	animal	visitor
fingered	woodpecker	chicken
frightened	attention	crackling
government	galloping	distance
happily	direction	imagine
blackened	answering	possible
syllable	Frederick	multiply

SECTION 175.

FOR STUDY.

THE TREE.

The Tree's early leaf buds were bursting their brown.
"Shall I take them away?" said the Frost, sweeping down.
"No, leave them alone
Till the blossoms have grown,"
Prayed the Tree, while he trembled from rootlet to crown.

The Tree bore his blossoms, and all the birds sung.
"Shall I take them away?" said the Wind as he swung.
"No, leave them alone
Till the berries have grown,"
Said the Tree, while his leaflets quivering hung.

The Tree bore his fruit in the midsummer glow.
Said the girl, "May I gather thy berries now?"
"Yes, all thou canst see, —
Take them; all are for thee,"
Said the Tree, while he bent down his laden boughs low.

BJÖRNSEN.

Copy the poem carefully.

Explain the use of quotation marks and capitals.

Observe the quotation marks which indicate the question asked by the Frost in the first stanza.

In this case the quotation is a question. The interrogation point is a part of the written question and must be included in the quotation.

Remember this in copying quotations.

SECTION 176.

FOR STUDY.

NAMES OF COMPANIES.

Several persons may unite to form a **company** or **association** for business purposes, for charity, or even for the sake of amusement.

The Maryville Athletic Association is composed of boys who play football together. The Enfield Charity Club was organized to take care of the poor of the village. The Smith Machine Company consists of men who combined to manufacture machines.

The **name** of such a **company** or **association** usually consists of several words. Thus, —

The Curtis Publishing Company.
The Estabrook Steel Pen Company.
Thompson Manufacturing Company.
The Cambridge Iron Company.
The Great American Tea Company.
Merchants' and Manufacturers' Association.
Church Building Association.
The Saving and Loan Association.
Mutual Benefit Association.
New York Life Insurance Company.

In these examples you will observe: —

1. That the first word of the name begins with a capital letter without regard to its importance.

2. That every important word in the name begins with a capital.

SECTION 177.

WRITTEN AND ORAL EXERCISE.

Find in the newspapers or magazines the names of ten companies or associations.

Copy these names in a column, and bring the list to the class with you.

Study your list, and observe how capital letters are used in the names which you have discovered.

SECTION 178.

FOR STUDY.

TITLES OF BOOKS.

The name or title of a poem, book, newspaper, or lecture is often composed of several words.

In School Days, Paul Revere's Ride, The Fringed Gentian, The First Snow Fall, The Mountain and the Squirrel — are names of poems.

Dombey and Son, The Pickwick Papers, The Voyage of the Sunbeam, The Children of the Poor, Tanglewood Tales, The Art of Living, Alice in Wonderland, Little Women, Under the Lilacs, The Fairyland of Science, How to Know the Wild Flowers — are titles of books.

The New York Tribune, The Evening Post, The Boston Transcript, The Minneapolis Journal, The Springfield Republican — are names of newspapers.

The Atlantic Monthly, St. Nicholas, Harper's New Monthly Magazine, The American Monthly — are names of magazines.

In all these names or **titles,** the first word, as well as every important word that follows, begins with a **capital letter.**

Bring to school a list of titles of books, stories, papers, and magazines. Copy them carefully, and observe how the capitals are used.

Be ready to write the names from dictation.

SECTION 179.

WRITTEN EXERCISE.

A RULE FOR QUOTATION MARKS.

When the **title** of a book, lecture, story, or the like is mentioned in writing, it is usually regarded as a **quotation** and is enclosed in **quotation marks.**

Study the following examples: —

Dickens wrote "Dombey and Son."

I have just read "The Country of the Pointed Firs."

Have you ever read Miss Alcott's "Little Women"? It is a delightful book.

Rudyard Kipling's "Jungle Book" is in the library.

"Paradise Lost" was written by John Milton.

"The Vision of Sir Launfal" is an exquisite poem.

Hawthorne is the author of "Tanglewood Tales," a book which all boys and girls enjoy.

Write ten sentences in each of which you quote the title of some book or poem which you have read.

THE PET BIRD. BY MEYER VON BREMEN.

SECTION 180.

STUDY OF A PICTURE.

THE PET BIRD.

The name of this picture is "The Pet Bird," but the artist means to show you something more than the canary.

Study the picture.
Tell all that you can about the children.
Tell all that you can about the room and its furniture.

Meyer von Bremen was a German artist who lived from 1813 to 1886. He loved to paint pictures of children. Every one who likes children enjoys his pictures.

The children whom you see in his pictures are German children, and the houses which he painted are German houses. Do you see anything in the dress of the children, or the furniture of the room, which is unlike our dress and our furniture?

SECTION 181.

WRITTEN CONVERSATION.

You are in a bird store, where you wish to buy a canary.

Write the necessary conversation.

SECTION 182.

WRITTEN CONVERSATION.

You are in a toy shop, where you wish to buy a sled.

Write the conversation which might take place when you are buying the sled.

Use quotation marks wherever they are required.

SECTION 183.

STUDY OF A POEM.

On page 145 you will find "The Sandpiper," a poem by Celia Thaxter. You should read it carefully two or three times until you think you understand it.

Read the poem again and think of the place which it describes.

Find all the words or phrases which help you to see the beach and to feel the coming storm.

Read the poem again, thinking about the sandpiper. What does the poem tell you about him?

In the last stanza the poet tells you the thought which sustains her in the storm, and you learn the secret of her sympathy for the little sandpiper. What is the truth which she means to suggest?

Across the narrow beach we flit,
One little sandpiper and I,
And fast I gather, bit by bit,
The scattered driftwood bleached and dry.
The wild waves reach their hands for it,
The wild wind raves, the tide runs high,
As up and down the beach we flit, —
One little sandpiper and I.

Above our heads the sullen clouds
Scud black and swift across the sky;
Like silent ghosts in misty shrouds
Stand out the white lighthouses high.
Almost as far as eye can reach,
I see the close-reefed vessels fly,
As fast we flit along the beach, —
One little sandpiper and I.

I watch him as he skims along,
Uttering his sweet and mournful cry.
He starts not at my fitful song,
Or flash of fluttering drapery.
He has no thought of any wrong;
He scans me with a fearless eye.
Stanch friends are we, well tried and strong,
The little sandpiper and I.

Comrade, where wilt thou be to-night,
When the loosed storm breaks furiously?
My driftwood fire will burn so bright!
To what warm shelter canst thou fly?
I do not fear for thee, though wroth
The tempest rushes through the sky:
For are we not God's children both,
Thou, little sandpiper, and I?

SECTION 184.

ORAL EXERCISE.

OBSERVATION OF THE CANARY.

Look at the canary closely, to see what he can do.

Describe his movements. Are they slow or rapid? Does he move often or seldom? Does he walk or hop? Does he jump or fly?

What use does he make of his wings? How do they help him?

Observe the canary as he uses his bill. Is it hard or soft? long or short? pointed or blunt? stout or slender? What does he do with it? How is the bill suited to such work?

Observe the canary's foot. Describe it. Draw it. Look at it as it clasps the perch. How many toes has it in front? How many behind? What can the canary do with his feet?

Observe the canary when he drinks. Describe his movements in drinking.

Watch the bird while he dresses his feathers. What are his tools?

What does the canary eat? What does he drink?

Compare the canary with some other bird which you know well. In what ways are the birds alike? In what respects are they different?

SECTION 185.

FOR STUDY.

THE COMMA IN A SERIES.

Read the following paragraph.

John Jones has a "variety store." He sells butter, eggs, hammers, hooks, linen, cotton, small wares of all sorts, wash-tubs, stoves, carpets, and curtains. Everything that you want may be obtained at this convenient establishment.

In the second sentence of the paragraph you have just read, you find a long list of the articles which John Jones sells. Such a list of words is often called a **series.**

The name of every article in this **series** except the last is followed by a **comma.** You will find a similar **series of words** in each of the sentences which follow.

1. Here are cinnamon, cloves, allspice, and nutmeg for your pudding.
2. Have you your paper, pencil, book, and slate?
3. Hurry, Joe! it is school time. Here are your coat, hat, overshoes, and muffler.
4. The grocer sells sugar, tea, meal, flour, nuts, and raisins.
5. The carpenter uses hammer, nails, rule, saw, and plane.
6. I saw Grace, Ella, John, Julia, and Frank on their way to school.
7. Europe, Asia, Africa, and Australia are in the Eastern Hemisphere.

SECTION 186.

WRITTEN EXERCISE.

The rule for the use of the comma in a series applies to every word in the series except the last. This may have no mark of punctuation after it (as in the sixth and seventh examples in Section 185); but if it ends the sentence, it is of course followed by that mark of punctuation which the meaning of the sentence requires.

See if you can find in your reading book, or elsewhere, sentences which contain a series of words.

Observe the punctuation in every such sentence.

Copy the sentences and bring them to school for discussion.

SECTION 187.

DICTATION EXERCISE.

Study the paragraph that follows and observe the use of the commas in each series.

Tom, Harry, Jack, and Joe are going to a picnic. They have cake, apples, tarts, and buns in their lunch basket. The picnic is at Island Grove. There are swings, hammocks, ponies, and bicycles at the grove. The boys will have fine sport.

Be ready to write the paragraph from dictation, using capitals and marks of punctuation in their proper places.

SECTION 188.

ORAL EXERCISE.

What do you know about any of the things mentioned in the list below?

leather	horses	stone	flowers
corn	rivers	gold	children
money	molasses	iron	books

Think about these things; then tell the class what you think.

While studying your lesson, make notes to help you recite readily. Thus,—

NOTES ON LEATHER.

1. Hide of animal.
2. Tanned.
3. Tough, strong, flexible.
4. Used for shoes, bags, trunks, straps, etc.

You need not read your notes aloud. Let them suggest to you the framework of what you wish to tell.

SECTION 189.

FOR STUDY.

Read over the lesson on Punctuation (pp. 22–24). Review what you have learned about punctuation and capitals.

SECTION 190.

DICTATION EXERCISE.

Study the following passages. Observe the use of commas.

Be ready to write from dictation the passage which your teacher may select.

1. Great rats, small rats, lean rats, brawny rats,
   Brown rats, black rats, gray rats, tawny rats,
   Grave old plodders, gay young friskers,
   Fathers, mothers, uncles, cousins,
   Brothers, sisters, husbands, wives,
   Followed the piper for their lives.

2. Hedge, ditch, meadow, field, and even the very paths and highways, are set thick with primroses.

3. Pepper, cloves, nutmeg, and cinnamon are found in tropical countries. Sugar-cane, corn, wheat, oats, and potatoes are natives of the Temperate Zone.

SECTION 191.

FOR STUDY.

SENTENCES.

Speech, oral or written, is always the **expression of thought,** for spoken or written **words** are nothing but **signs** to indicate what one is thinking.

The only use of the **sentence,** then, is to **express** some **thought** which one wishes to communicate to another.

You have already become familiar with the **sentence.** You speak in sentences, you read in sentences, and you have learned to write in sentences. You are ready now to learn more about them.

Here is a book on your desk.
Look at it, think about it, and speak your thought.

Perhaps you say: —

1. The book is large.
2. The book is red.
3. The book lies on the desk.
4. The book is covered with paper.
5. The book is a history.
6. The book is used by pupils who study history.

Every such expression of your thought is a **sentence.** You have, then, been expressing or stating your thought in words.

The statement or expression of a thought in words is called a Sentence.

A sentence may be spoken or written, but in either case its use is to express thought.

Think about some object in the room.
Make a sentence expressing your thought.

Thought should always precede speech.

SECTION 192.

WRITTEN EXERCISE.

Write sentences expressing your thought about —

Skating, firecrackers, bicycles, marbles, robins, bees, snakes, dolls, mice.

Remember that your sentence is to tell your thought about the things mentioned, not about yourself.

"Skating is fine sport" tells about *skating*, but "I like skating" tells about *you*.

SECTION 193.

ORAL EXERCISE.

WORDS IN SENTENCES.

Think about every object named below, and tell your thought about each in a sentence.

star	leaves	sponge
trees	sugar	sheep
pencils	brook	wool
dolls	cent	shepherd
horses	candy	lamp
pies	crow	wind
marbles	bridge	blacksmith
house	grass	sparks
leather	robin	sunset
nest	berries	poem

Make your sentences as interesting as you can.

SECTION 194.

ORAL EXERCISE.

KINDS OF SENTENCES.

Observe the sentences which follow: —

1. Where do peanuts grow?
2. Peanuts grow in the ground.
3. Please tell me where peanuts grow.
4. John, tell me where peanuts grow.
5. What! You do not mean that peanuts grow in the ground!

The first sentence **asks a question**; the second **makes a statement**; the third **begs** or **entreats**; the fourth **commands**; the fifth **exclaims** in surprise.

1. *Make sentences which ask questions about your geography lesson.*
2. *Make sentences which ask questions in arithmetic.*
3. *Make sentences which ask questions about your last reading lesson.*
4. *Make five sentences which beg or entreat.*
5. *Make five sentences which express a command.*
6. *Make five sentences which exclaim in surprise, or fear, or anger.*

The sentences under No. 6, when written, should be followed by the exclamation point (!).

SECTION 195.

LEARN BY HEART.

1. An Interrogative Sentence asks a question.

2. A Declarative Sentence makes a statement.

3. An Imperative Sentence expresses a command or an entreaty.

4. An Exclamatory Sentence expresses some sudden emotion, as surprise, fear, impatience, or anger.

In speaking, our emotion or feeling is shown by the tone of our voice, but in writing this feeling is indicated by the Exclamation Point.

After studying this lesson, write it from memory.

SECTION 196.

EXERCISE IN MAKING SENTENCES.

1. *Write one fact about each of the following objects.*

rose	bell	desk	umbrella	door
apple	vase	ball	picture	window

2. *Write a sentence about each of the following objects, telling the material of which it is made.*

chair	blackboard	window	spoon	shoes
curtain	schoolhouse	ring	pen	cup

3. *After writing these declarative sentences, try to change them, in the class, to interrogative sentences.*

SECTION 197.

BEAUTIFUL THINGS.

Beautiful faces are they that wear
The light of a pleasant spirit there, —
It matters little if dark or fair.

Beautiful hands are they that do
Work that is noble, good, and true;
Busy for others the long day through.

Beautiful feet are they that go
Swiftly to lighten another's woe,
Down darkest ways if God wills so.

Study these stanzas until their meaning is clear to you.

Observe the punctuation marks and prepare to write the stanzas from dictation.

SECTION 198.

EXERCISE IN MAKING SENTENCES.

1. *State the use of each of the following:* —

Cotton, wheat, sheep, cow, ship, wagon, mountain, river.

2. *Make sentences telling the color of* —

Lemons, strawberries, leaves, the sky, the gentian, cherries, snow, grapes, lily, golden-rod, clover, aster, columbine.

SECTION 199.

FOR CONVERSATION.

THE WISE FAIRY.

Once in a rough, wild country,
On the other side of the sea,
There lived a dear little fairy,
And her home was in a tree,
A dear little, queer little fairy,
And as rich as she could be.

To northward and to southward,
She could overlook the land,
And that was why she had her house
In a tree, you understand,
For she was the friend of the friendless,
And her heart was in her hand.

And when she saw poor women
Patiently, day by day,
Spinning, spinning, and spinning
Their lonesome lives away,
She would hide in the flax of their distaffs
A lump of gold, they say.

And when she saw poor ditchers,
Knee-deep in some wet dyke,
Digging, digging, and digging
To their very graves, belike,
She would hide a shining lump of gold
Where their spades would be sure to strike.

And when she saw poor children
Their goats from the pastures take,
Or saw them milking and milking,
Till their arms were ready to break,
What a plashing in their milking-pails
Her gifts of gold would make!

Sometimes in the night, a fisher
Would hear her sweet low call,
And all at once a salmon of gold
Right out of his net would fall;
But what I have to tell you
Is the strangest thing of all.

If any ditcher, or fisher,
Or child, or spinner old,
Bought shoes for his feet, or bread to eat,
Or a coat to keep from the cold,
The gift of the good old fairy
Was always trusty gold.

But if a ditcher, or fisher,
Or spinner, or child so gay,
Bought jewels, or wine, or silks so fine,
Or staked his pleasure at play,
The fairy's gold in his very hold
Would turn to a lump of clay.

So, by and by the people
Got open their stupid eyes:
"We must learn to spend to some good end,"
They said, "if we are wise;
'T is not in the gold we waste or hold
That a golden blessing lies."

ALICE CARY.

SECTION 200.

ORAL EXERCISE.

Use in sentences of your own these words and groups of words from "The Wise Fairy":—

1. The friend of the friendless.
2. Her heart was in her hand.
3. spinning
4. flax
5. distaff
6. dyke
7. belike
8. spade
9. goats
10. pasture
11. salmon
12. The fairy's gold in his very hold
    Would turn to a lump of clay.
13. 'T is not in the gold we waste or hold
    That a golden blessing lies.

SECTION 201.

ORAL EXERCISE.

Tell in your own words the story of "The Wise Fairy."

SECTION 202.

EXERCISE IN MAKING SENTENCES.

Ask ten questions suggested by your conversation about "The Wise Fairy."

You may write these interrogative sentences which you have made and bring them to the class for comment.

SECTION 203.

INTERROGATIVE SENTENCES.

Ask questions about each of the following: —

Shepherd, carpenter, mason, merchant, banker, lawyer, doctor, postman, grocer, baker.

Write the questions, using the proper marks of punctuation.

SECTION 204.

INTERROGATIVE SENTENCES.

Ask ten questions about things in the schoolroom.

Write the questions, using the proper marks of punctuation.

SECTION 205.

IMPERATIVE SENTENCES.

Find in your reading book ten sentences which express a command or an entreaty.

Copy them to read to the class.

You should observe the mark of punctuation at the end of each sentence.

Here is the rule: —

Imperative Sentences are usually followed by a Period.

SECTION 206.

ORAL EXERCISE.

KINDS OF SENTENCES.

Read the following sentences and tell whether they are interrogative, declarative, imperative, or exclamatory.

Observe the marks of punctuation in each sentence.

1. Dost thou love life? Then do not squander time, for that is the stuff life is made of.
2. Plow deep, while sluggards sleep.
3. He that goes a-borrowing, goes a-sorrowing.
4. God bless our fatherland.
5. A noble deed is a step toward God.
6. There 's many a slip 'twixt the cup and the lip.
7. Hail to the chief who in triumph advances!
8. Let him that thinketh he standeth, take heed lest he fall.
9. Be useful where thou livest.
10. Shine like the sun in every corner.
11. How beautiful is night!
12. The sea is a jovial comrade.
13. How dear to this heart are the scenes of my childhood!
14. Did Daniel Defoe write "Robinson Crusoe"?
15. Kind hearts are more than coronets.
16. Heaven is not reached by a single bound.
17. There 's a song in the air! There 's a star in the sky!
18. I met a little cottage girl.
19. Alexander sighed for more worlds to conquer.
20. Why does a rolling stone gather no moss?

SECTION 207.

For Reading and Telling.

ROSA BONHEUR.

Rosa Bonheur was a French painter. She was born at Bordeaux, France, in 1822, and died in 1899.

Rosa was the eldest of four children. When she was only seven years old, her mother died. Her father, a poor drawing-master, went to live in Paris, where he worked hard for his family. He gave lessons in drawing and hired a woman to take care of the children.

Little Rosa ran wild. She gathered flowers in the wood and played in the fields. Her face was tanned, her hair was tangled, her clothing was odd and strange.

The father sent his motherless little girl to school that she might study writing and arithmetic. The well-dressed children teased her and laughed at her. Rosa did not dare to retort; but she drew comic pictures in which she made fun of her tormentors. Her pictures were discovered, and she was sent away from the school.

When Rosa returned from school she became her father's housekeeper. She took care of her brothers and sisters and learned to keep the little home in order. But what she liked best was to use her pencil. So she gathered the children about her and taught them to make sketches. She found some clay in a ditch, and with it she modelled beautiful figures.

The children made friends with the dogs and sheep in the fields near their home. They owned a goat which supplied them with milk. This goat they named Capricorn. They drew it again and again and modelled it in clay.

Rosa Bonheur became famous as a painter of animals. On page 163 you will find her portrait, copied from a painting by one of her friends. You may have seen some of her own pictures, — "Lions at Home," perhaps, or "The Horse Fair," or "Highland Cattle."

Even a child may learn from Rosa Bonheur's pictures that she loved animals, because her pictures help him to understand them and to love them better. You may be sure that she liked to be with them, that she knew their ways, and that she studied their life patiently as well as lovingly.

See what else you can learn about Rosa Bonheur and her pictures.

SECTION 208.

FOR CONVERSATION.

What do you see in the picture on page 163? What do you like in the picture?

SECTION 209.

WRITTEN EXERCISE.

Write from memory what you have learned about Rosa Bonheur.

Before writing you may prepare notes, as in Section 188, page 149.

ROSA BONHEUR. BY DUBUFE.

SECTION 210.

ORAL EXERCISE.

THE EXCLAMATION POINT.

The **exclamation point** is sometimes used after a word or phrase expressing **fear, surprise, anger,** or other **emotion.**

In such cases the sentence itself ends with a period or interrogation point as the sense requires.

Study the examples that follow.

1. Hurrah! the foes are moving.
2. Ho, gallant nobles of the league! look that your arms be bright.
3. Ho, burghers of St. Genevieve! keep watch and ward to-night.
4. Hallo, Mary! where are you going?
5. "Here's Martha, mother!" cried the two young Cratchits.
6. "Hurry! There's such a goose, Martha!"
7. "Oh, Rip Van Winkle!" exclaimed two or three. "Oh, to be sure! that's Rip Van Winkle yonder leaning against the tree."
8. A general shout burst from the bystanders: "A Tory! a Tory! a spy! a refugee! Hustle him! Away with him!"
9. "Welcome home again, old neighbor! Where have you been these twenty long years?"
10. But hark! a rap comes gently at the door.
11. Thrice welcome, darling of the Spring!
12. Toll for the brave! the brave that are no more!

SECTION 211.

ORAL EXERCISE.

CAPITAL "O."

Study the sentences which follow.

Give a reason for the use of the exclamation point in each sentence.

Observe the word "O" which introduces the exclamatory phrases.

1. Sail on, O Ship of State!
   Sail on, O Union strong and great!
2. Take, O boatman! thrice thy fee.
   Take! I give it willingly.
3. Give me of your bark, O Birch tree!
   Of your yellow bark, O Birch tree!
4. Give me of your boughs, O Cedar!
   Take my boughs, O Hiawatha!
5. I am going, O Nokomis!
   On a long and distant journey.
6. Break! break! break! on thy cold gray stones, O Sea!
7. O to be in England, now that April's there!
8. O boatman! row me o'er the stream.
9. O Sleep! O gentle Sleep! How have I frighted thee?

Here is the rule: —

The word "O," when consisting of a single letter, is always written as a capital.

SECTION 212.

FOR READING AND TELLING.

MICHAEL ANGELO.

A friend of Michael Angelo's watched the great artist at his work upon a statue which was nearly finished. Some time afterward he went again and found the sculptor still at work upon the same statue. The friend exclaimed, "You have been idle since I was here last. This figure was finished then."

"By no means," replied Michael Angelo. "I have softened this feature and brought out that muscle. I have given more expression to the lip and more energy to the eye."

"Well," said the friend, "but these are all trifles."

"It may be so," responded Angelo, "but trifles make perfection, and perfection is no trifle."

SECTION 213.

WRITTEN EXERCISE.

Write a recipe for making bread.

You can learn at home what materials are needed and what rules should be followed.

Read your recipe in the class, and compare it with those which the other children write.

If you prefer, you may write directions for playing some game instead of the recipe for bread.

In this exercise you will find abundant use for **imperative sentences.**

SECTION 214.

LETTER WRITING.

Write a reply to the following note.

21 DOVE ST.,
PHILADELPHIA,
Aug. 15, 1900.

MY DEAR JACK,

I have a holiday to-morrow afternoon. Can't you come and help me enjoy it? We will go to the Park, see the animals at the Zoo, and then take supper somewhere or other.

We shall manage to enjoy ourselves, I am sure. It will be great fun to have you with me.

We can start at one. Let me know where to meet you.

In haste,

UNCLE JACK.

SECTION 215.

LETTER WRITING.

Write a reply to the following note.

MAYWOOD, OHIO,
Sept. 10, 1900.

DEAR KATE,

Won't you come over this afternoon and take tea with us? Nellie White is here for a few days, and of course she wants to see you. Come as early as you can, so that we can have time to talk.

Your loving cousin,

ELSIE.

SECTION 216.

DICTATION EXERCISE.

THE FAINT-HEARTED MOUSE.

1. A timid little mouse lived in the house of a great magician. The poor creature was in constant fear of the cat and had not a moment's peace.

2. The magician, taking pity on the mouse, turned it into a cat. Then it suffered for fear of the dog. To cure this fear, the magician turned it into a dog. Then it trembled for fear of the tiger. The magician changed it into a tiger; but it at once began to tremble for fear of the hunters.

3. "Be a mouse again!" cried the magician in disgust. "You have the heart of a mouse, and cannot be helped by wearing the body of a nobler animal."

Study the story, and prepare to write it from dictation.

Note every mark of punctuation.

SECTION 217.

DICTATION EXERCISE.

Study the letter in Section 214.

After study you should be ready to write it from dictation.

Why is the heading written on three lines?

SECTION 218.

FOR CONVERSATION.

THE GIANT.

There came a Giant to my door,
A Giant fierce and strong;
His step was heavy on the floor,
His arms were ten yards long.
He scowled and frowned; he shook the ground;
I trembled through and through;
At length I looked him in the face
And cried, "Who cares for you?"

The mighty Giant, as I spoke,
Grew pale and thin and small,
And through his body, as 'twere smoke,
I saw the sunshine fall.
His blood-red eyes turned blue as skies:—
"Is this," I cried, with growing pride,
"Is this the mighty foe?"

He sank before my earnest face,
He vanished quite away,
And left no shadow in his place
Between me and the day.
Such giants come to strike us dumb,
But, weak in every part,
They melt before the strong man's eyes,
And fly the true of heart.

CHARLES MACKAY.

Read the poem, and tell the story in your own words.

SECTION 219.

STUDY OF A POEM.

Describe the Giant (Section 218) as he first appeared.

Describe the Giant as he appears in the second stanza.

What caused the change in the Giant's appearance?

Is this a true story? Why was it written?

A story which is told in order to teach some truth is called a parable.

The writer of this parable teaches his lesson in two ways: first by the story and then by the explanation. What is the truth that he tells?

Who are said to be able to conquer giants?

Name some giants that strong men have conquered.

SECTION 220.

WRITTEN CONVERSATION.

You wish to engage a man to come on Thursday morning to work in your garden. You have neither spade nor hoe.

Write the conversation which might be held in hiring the man to do your work.

SECTION 221.

FOR READING AND TELLING.

Dean Stanley tells this story about Sir William Napier, an English officer.

Sir William Napier once met a little girl, five years old, who was sobbing over a pitcher which she had broken. When he tried to comfort her, she asked him to mend the pitcher. He told her that he could not mend it, but that he would give her sixpence to buy a new one.

On looking in his purse, he found that he had no money to give the child. "I will bring you the sixpence to-morrow," he said. "Meet me here at this same hour." The child was comforted, and the officer went on his way.

When Sir William reached home, he found awaiting him an invitation from a friend which he greatly desired to accept, but his acceptance would have prevented him from meeting the little girl. He therefore declined the invitation, writing to his friend, "I could not disappoint the child, because she trusted in me."

SECTION 222.

WRITTEN EXERCISE.

Write the anecdote of Sir William Napier.

Try to tell the story so as to make the meaning clear.

Take care to use the punctuation marks correctly.

You may tell the story in your own words; but you should be sure that your own words are well chosen.

SECTION 223.

SENTENCE-MAKING.

1. *Tell one thing that you know about each person or place named in the following list.*

Boston	Niagara	Washington	Hiawatha
London	Columbus	Lincoln	Robinson Crusoe

2. *Write sentences telling what is true about each of the following objects in the Spring.*

flowers	leaves	birds	brooks	frogs
grass	air	trees	child	rain

SECTION 224.

Write a question about each of the things named in the following list.

iron	oil	clay	lime	gold
coal	sugar	lead	salt	copper

Remember the marks of punctuation.

SECTION 225.

LETTER WRITING.

You accepted an invitation to spend the afternoon of next Thursday with your friend Selma Van Buren, but you learn to-day that this will be impossible.

Write a note to her and explain why you cannot keep your engagement.

SECTION 226.

TO BE LEARNED BY HEART.

Choose from the following pieces of poetry the one which you like best.

Learn it by heart and write it from memory.

1. Be not false, unkind, or cruel;
Banish evil words and strife;
Keep thy heart a temple holy;
Love the lovely, aid the lowly;
Thus shall each day be a jewel
Strung upon thy thread of life.

2. Howe'er it be, it seems to me
'Tis only noble to be good;
Kind hearts are more than coronets,
And simple faith than Norman blood.

TENNYSON.

3. He prayeth best who loveth best
All things both great and small;
For the dear God who loveth us,
He made and loveth all.

COLERIDGE.

4. The bird that soars on highest wing
Builds on the ground her lowly nest;
And she that doth most sweetly sing
Sings in the shade when all things rest.
In lark and nightingale we see
What honor hath humility.

MONTGOMERY.

SECTION 227.

EXERCISE IN GIVING DIRECTIONS.*

One of the members of your class is a stranger in your town or city.

Tell him how to find his way from the school-house to the post-office.

Your directions should be short and plain, and should say just what you mean.

Write the directions which you have given to your classmate.

SECTION 228.

FOR READING AND TELLING.

SIR EDWIN LANDSEER.

Edwin Landseer was one of the most famous artists of modern times. He lived from 1802 to 1873.

He was born in London. His father was an engraver whose work was much admired. His brother was also a famous engraver.

The lad learned to draw at a very early age. He loved to go out into the fields with his paper and pencil, and draw the trees and the animals he saw there. He drew so well that his friends soon began to be surprised at his work. If you ever go to England and visit the great museum at South Kensington, in London, you may still see some

* This exercise may be extended or varied indefinitely, according to the needs of the class. Such practice should help to cultivate accuracy in speech.

of the drawings which he made before he was eight years old.

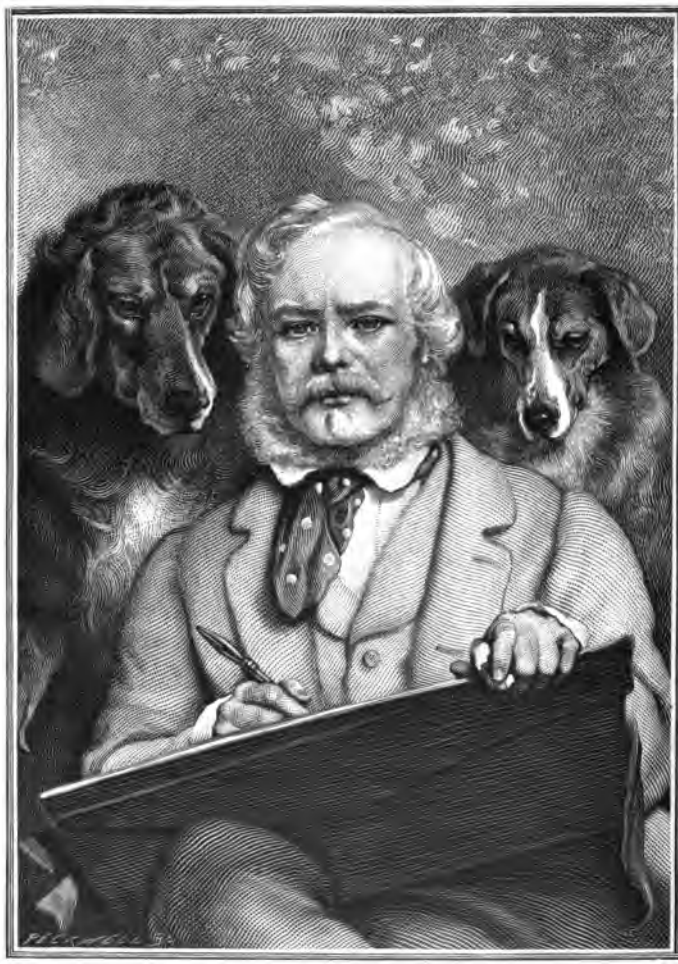
Whenever the boy went to walk, he took his sketch-book with him and told with his pencil what he saw. He liked best to sketch animals, and he went wherever he could find animals to sketch.

Young Landseer became the pupil of a famous English painter, Benjamin Hayden. Hayden taught him to study the structure of the animals he painted, so that he might know the place and shape of every bone and muscle. But Landseer was not contented with studying merely the bodies of the animals; he watched them as they moved about in the fields, played with one another, slept, or sought for food. He was their friend, and he understood them almost as if they could have spoken to him.

When Landseer was fifteen years old, he painted a picture of dogs fighting. Every one who saw it admired it, and it was sold at a good price. He painted dogs, sheep, and deer so that every one who studied his pictures went away with a real liking for the animals themselves. In the picture on page 176 Landseer represents himself as sketching, and his two dogs as looking over his shoulder at the sketch, as if they were judging whether it is good or bad. One hardly knows which to like more in the picture, the frank, open face of the artist with its clear eyes and noble brow, or the earnest, intelligent faces of the dogs who look over his shoulder.

You have doubtless seen other pictures by this same artist. In a later lesson you will study one of them. Perhaps you can bring others to the class.

You may sometimes see the artist's name written "Sir Edwin Landseer." Queen Victoria made him a knight with the title "Sir," because his work had been so well done.



THE CONNOISSEURS. BY LANDSEER.

SECTION 229.

STUDY OF A PICTURE.

"The Connoisseurs" was painted by Landseer.

Look up the word in your dictionary.

Who are the connoisseurs? Do they appear to be intelligent, or not? What do you suppose was the artist's thought in painting the picture?

Why are the dogs so deeply interested?

What does the picture tell you about the artist? about the dogs?

Write a description of the picture.

SECTION 230.

LETTER WRITING.

CONCORD, IOWA,
May 3, 1900.

DEAR AUNT MARY,

Have you a copy of Longfellow's poems that you can spare me for a few days? We haven't the book, I am sorry to say, and I need it in preparing my lessons.

You know boys are always needing something, and their aunts are always helping them. Perhaps you will let me be of use to you some day.

Your affectionate nephew,
GEORGE.

Write a reply to George's note.

SECTION 231.

FOR STUDY.

WISHING.

Ring-ting! I wish I were a primrose,
A bright yellow primrose blowing in the spring!
The stooping bough above me,
The wandering bee to love me,
The fern and moss to creep across,
And the elm tree for our king!

Nay, — stay! I wish I were an elm tree,
A great lofty elm tree, with green leaves gay!
The winds would set them dancing,
The sun and moonshine glance in,
And birds would house among the boughs,
And sweetly sing.

Oh, no! I wish I were a robin, —
A robin, or a little wren, everywhere to go,
Through forest, field, or garden,
And ask no leave or pardon,
Till winter comes with icy thumbs
To ruffle up our wing!

Well, — tell! where should I fly to,
Where go sleep in the dark wood or dell?
Before the day was over,
Home must come the rover,
For mother's kiss, — sweeter this
Than any other thing.

WILLIAM ALLINGHAM.

SECTION 232.

For Conversation.

WISHING.

This poem was written by an English poet. Primroses are fragrant blossoms that grow wild in the woods of England.

The poet represents the child as wishing. The rhymes which you find at the beginning of the poem are put in to make a pleasant jingle.

The first stanza makes a pretty picture of the pleasant things in the life of the primroses. The child fancies that the primroses must have a happy time, and he wishes that he might be a primrose, too.

The second stanza shows that he changes his mind. Now what does he wish to be? What are the pleasant things that he describes in the life of an elm tree?

In the third stanza we find the child changing his mind again. He wishes he were a robin. The English robin is a much smaller bird than our robin redbreast. It has a much brighter breast. The English children know and love it dearly.

Study carefully the last two lines of this stanza. Should you have thought to say the same thing in the same way? The sound of this stanza is very pleasing. Read it aloud to yourself and see if it pleases you.

In the last stanza the child remembers something better yet, and now wishes to be what? Where now would he like to go? What is the sweetest thing after all for him?

Read this poem a great many times to yourself until you can read it well aloud. It is a musical poem, and it will sing itself to you after you know it well.

SECTION 233.

LETTER WRITING.

Answer the following letter.

HERKIMER, N. Y.,
Oct. 11, 1899.

DEAR COUSIN ROBERT,

Of course you want to hear from me and to know how I like my new school.

It seems very odd to be away from home in a strange place. I miss the boys and girls I have always played with, and I am not used to the new ways.

Uncle George is very good to me and treats me as if I were his own boy, and Aunt Kate makes cookies and pies without end, because she knows that boys like such things.

Percy Brown lives next door and happens to be in my class; so we are together a good deal. Sometimes we study together in the evening, either here or at his house. Saturdays we go off for fun — sometimes nutting, sometimes fishing, and sometimes just for a walk.

I have begun to study Latin and algebra. I am not very quick, but I do the best I can, and Uncle George says that 's all he wants.

My last letter from father and mother was written at London. They are enjoying themselves hugely. They say they miss me, and I know I miss them. I shall be glad when I can go to England, too.

Now write me a good long letter. Tell me what you are doing at school and at home, and all about the boys and girls that I know. Do not forget that I miss you, and that every word you write will give me pleasure.

Your old friend,

FRANK.

SECTION 234.

REVIEW OF RULES AND DEFINITIONS.

Direct Quotations are enclosed by quotation marks and separated from the rest of the sentence by a comma, interrogation point, or exclamation point.

The first word of every Quotation begins with a Capital Letter. The title of a poem, book, lecture, or story is usually regarded as a quotation and enclosed in quotation marks.

Ownership or Possession is often indicated by adding the apostrophe and *s* to the name of the owner or owners.

When the name of the owners ends in *s*, the apostrophe only is added.

The Comma is used to break up the sentence into parts in order to make the meaning clear.

The name of a person addressed is set off by commas.

In a series of words, each separate part (except the last) is followed by a comma.

The Hyphen is used to separate the syllables of a word. When a word is divided at the end of a line, that part of the word which remains on the line must be followed by a hyphen.

Sentences are declarative, interrogative, imperative, or exclamatory.

A Declarative Sentence makes a statement.

An Interrogative Sentence asks a question.

An Imperative Sentence expresses a command or an entreaty.

An Exclamatory Sentence expresses some sudden emotion.

Words, phrases, or sentences expressing fear, surprise, or other emotion, are often followed by an Exclamation Point.

The word *O*, when consisting of a single letter, is always written as a capital.

SECTIONS 235-241.*

LETTER WRITING.

235. Rachel Foster is making a collection of pictures. Her friend Helen Wright has sent her a number of pictures to add to her collection.

Imagine that you are Rachel Foster, and write to Helen to thank her.

236. Write to your friend Harry Eastman and ask him to spend next Saturday with you. Tell him that there is fine skating on Crystal Lake, near your home. The snow has been scraped off the ice, and sheds, in which skaters can warm themselves, have been built near the shore.

237. You have had five dollars given you to use in buying books.

Write to your teacher and ask her to suggest some good books for you to buy. Tell her what kind of books you like best.

238. Write a letter to a friend telling him how you spent Christmas Day.

239. Vacation is drawing near. Write to your cousin, Enoch Bryant, who is fitting for college at an academy, and ask him to spend the vacation with you. Tell him what you will do to make his stay a pleasant one.

240. You have received an invitation from a friend staying at Atlantic City to spend two weeks with her at the seashore.

Write accepting the invitation.

* Sections 235–253 are meant to furnish additional practice in the facts and principles set forth in preceding Sections. Teachers who do not care for such practice at this point may go on with Section 254 at once, omitting Sections 235–253.

241. Your father has just given you a new camera. Write to a friend making an appointment to go with him next Saturday to take a picture of the Library Building.

SECTIONS 242–249.

DICTATION EXERCISES.

242. No endeavor is in vain;
Its reward is in the doing,
And the rapture of pursuing
Is the prize the vanquished gain.

243. Whene'er a noble deed is wrought,
Whene'er is spoken a noble thought,
Our hearts in glad surprise
To higher levels rise.

244. Bear a lily in thy hand,
Gates of brass cannot withstand
One touch of that magic wand;
Bear through sorrow, wrong, and ruth,
In thy heart the dew of youth,
On thy lips the smile of truth.

245. The lonely pine on the mountain-top waves its sombre boughs, and cries, "Thou art my sun!" And the little meadow-violet lifts its cup of blue, and whispers with its perfumed breath, "Thou art my sun!" And the grain in a thousand fields rustles in the wind, and makes answer, "Thou art my sun!"

246. Lost, yesterday, somewhere between sunrise and sunset, two golden hours, each set with sixty diamond minutes. No reward offered, for they are gone forever.

247. A man should never be ashamed to own that he has been in the wrong, which is but saying, in other words, that he is wiser to-day than he was yesterday.

248. A man should ask himself, "What good thing have I done this day?" The setting sun will carry with it a portion of his life.

249. If wisdom's ways you'd wisely seek,
Five things observe with care: —
Of whom you speak, to whom you speak,
And how, and when, and where.

SECTIONS 250–253.

WRITTEN CONVERSATIONS.

250. You are at a florist's, where you wish to buy either a hyacinth or a primrose.

Write the conversation necessary in making the selection and in buying the plant that you select.

251. A boy rings your bell and asks if you want him to cut your grass.

Write the conversation you might hold with him in regard to the matter.

252. You wish to buy some strawberries at a fruit store.

Write the conversation which you might hold with the fruit seller in buying the berries.

253. You are at a jeweler's, where you wish to buy a watch.

Write the conversation necessary in buying the watch.

PART SECOND.

SECTION 254.

FOR READING.

A family follows certain customs of its own, and is governed by certain rules. Our language, too, obeys definite rules, and follows certain customs, which change in the course of time, just as family customs change.

Our **language** is like a family. The **words** are the members, every one of which has a definite work to do. **Each word does its work,** just as each player takes his part in a game and each child performs his duties in the household.

If you study the **sentences** which express your thought, you will discover the kind of work which is done by the various words that you use.

Such study will help you to choose words wisely, to use them correctly, and to enjoy and appreciate good literature.

In the lessons which follow, we shall study

THE WORK WHICH WORDS DO.

SECTION 255.

THE WORK OF THE PARTS OF A SENTENCE.

Examine the following short sentences: —

1. Plants grow.
2. Fishes swim.
3. Hailstones fall.
4. Winds blow.
5. Ships sail.
6. Rivers flow.
7. Balls roll.
8. Lead sinks.

Study the first sentence: Plants grow.

The word *plants* shows you **what** grows. It **names** the things that you think about as growing. *Grow* **tells** what plants **do**.

Divide the other sentences into parts in the same way.

Find in every sentence the word which tells what something does.

You have divided each sentence into **two parts.** One part **names the object** which you are thinking about, the other part **tells something** about that **object.**

In these sentences, then, you find two distinct sets of words, that is, two sets of workers. You have already begun to learn something about **the work which words do.**

SECTION 256.

THE SUBJECT OF THE SENTENCE.

Write a sentence about —

Thomas Jefferson, pine trees, schoolhouse, horses, Africa, Cuba, Germany.

Example: — Thomas Jefferson | was a great statesman.

Divide your sentences like the model, so that the name of the person or thing you have written about shall stand by itself.

This part of the sentence is the **Subject.**

Find the subjects of all your sentences.

The part of a Sentence which names that of which we think or speak or write, is called the Subject.

SECTION 257.

Divide the following sentences as in Section 256. Then name the subject of each sentence.

1. The maples are red.
2. The asters hang over the brook.
3. Mount Tacoma is in the State of Washington.
4. A boy's whistle was a happy invention.
5. Chestnuts ripen in the fall.
6. The lizard sleeps through the winter.
7. Bees carry pollen from flower to flower.
8. Indians used arrows as weapons.
9. Potatoes were first found in America.

SECTION 258.

THE PREDICATE OF THE SENTENCE.

Study the following sentences.

1. *Find the subject of each.*
2. *Find what is said about the subject.*

1. The orioles build hanging nests.
2. Shepherds watched their flocks by night.
3. The lark sings at heaven's gate.
4. Longfellow wrote "The Village Blacksmith."
5. The clock strikes one.
6. Dinner comes at one o'clock.
7. The steed flew along the drawbridge.
8. The great gates swung upon their hinges.
9. The lights streamed through the western windows.
10. The general rode upon a black horse.

That part of a Sentence which tells something about the subject, is called the Predicate.

SECTION 259.

Write sentences in which you tell something about each object named in the following list.

football	chestnuts	lions	oranges
rivers	wheat	tigers	butterflies
children	roses	books	iron
gold	violets	silver	camels

Read the predicate of each sentence.

SECTION 260.

Find and name the subjects and the predicates in the sentences which follow: —

1. Primroses peeped from beneath the thorn tree.
2. The steamer glided away from the pier.
3. The child carried flowers in her hand.
4. The clerk worked at his desk.
5. The king gathered brave knights about him.
6. The hero forgot his own danger.
7. The rain beat against the window.
8. The bucket hung in the well.
9. The coral builds the islands of the sea.
10. The ships suddenly dashed against the rocks.
11. Every boy prizes his jackknife.
12. The great fire roared up the chimney.

SECTION 261.

Divide each of the following sentences into the two groups of words which you call subject and predicate: —

1. The fleecy clouds sail slowly across the sky.
2. The quiet sheep nibble the grass in the pasture.
3. The runaway horse threw his rider.
4. Every word has a work to do.
5. The schoolroom door opens at nine o'clock.
6. The cottage has a thatched roof.
7. The cows stand knee-deep in the water.
8. Edgar Allan Poe wrote "The Raven."
9. Jack lost his ball this morning.
10. Frank has written his composition.

SECTION 262.

In the following sentences the vertical lines separate the **subjects** from the **predicates.**

Read each sentence and select the subject and the predicate, remembering the definition of each.

1. The muscles of his brawny arms | are strong as iron bands.
2. Down the street ran | the merry children.
3. The schoolroom windows | looked out upon the playground.
4. Congress | presented a sword to Admiral Dewey.
5. A Newfoundland dog | is an intelligent animal.
6. The children of the village | shouted with joy at the sight of Rip Van Winkle.
7. The flock of wild geese | sailed high above our heads.
8. The children | are let loose from school.
9. Down came | the storm.
10. Quickly passed | the hours of that sunny day.

SECTION 263.

Use each of the following words, or groups of words, as either the subject or the predicate of a sentence: —

The River Nile, the Indian Ocean, large trees, a heavy rain, grew by the river, are found in California, fell into a snowbank, ran past, discovered America, Longfellow, Mexico, is a weed.

SECTION 264.

THE WORK OF WORDS IN A SENTENCE.

You have already learned that each **word** in a sentence **has its own work** to do in the expression of thought.

The exercise that follows will make this important truth clearer to you.

Read the following sentence, then ask and answer the questions: —

Sue saw six slender saplings.

Who saw?	*Sue.*
What did Sue do?	*Saw.*
What did Sue see?	*Saplings.*
How many saplings did Sue see?	*Six.*
What kind of saplings did Sue see?	*Slender.*

What word tells you who saw?	*Sue.*
What word tells you what Sue did?	*Saw.*
What word tells you what Sue saw?	*Saplings.*
What word tells you how many saplings Sue saw?	*Six.*
What word tells you what kind of saplings Sue saw?	*Slender.*

What have you learned in asking and answering these questions?

SECTION 265.

Copy and number these sentences: —

1. Ill news travels fast.
2. Money is a good servant.
3. A small spark makes a great fire.
4. A barking dog seldom bites.
5. Tall oaks from little acorns grow.

Enclose in curved lines the words, or groups of words, which answer the following questions: —

1. What word **names** that which you tell something about? What word tells what news **does?** What word tells **what kind of** news it is that travels fast? What word tells **how** ill news travels?

2. What word names what your thought is about? What word tells what money is? What word tells what kind of servant?

3. What word names that which you tell something about? What word tells what a spark does? What word describes spark? What word names what the spark makes? What word describes fire?

4. What are you talking about in this sentence? What word describes dog? What word tells what the dog does? What word tells when he does it?

5. What word names that which grows? What word tells what oaks do? What words tell from what tall oaks grow? What word describes oaks? acorns?

Using the papers which you have written, tell what work each of the marked words has to do in the sentence.

SECTION 266.

Study the following sentences.

Try to tell what work is done by every word in each sentence.

1. Little leaks sink great ships.
2. I know three happy children.
3. Jack found your tin whistle.
4. Mary wears blue ribbons.
5. Miss Meade teaches arithmetic.
6. Fortune favors the brave.
7. Ella sings sweetly.
8. Carl runs fast.
9. Edith found a woodpecker's nest.
10. Washington crossed the Delaware.

SECTION 267.

Study this old rhyme until you can write it from dictation or from memory: —

WEATHER SONG.

When the weather is wet,
We must not fret.
When the weather is cold,
We must not scold.
When the weather is warm,
We must not storm, —
But be thankful together,
Whatever the weather.

Write the rhyme from memory.

SECTION 268.

A Game of Names.

There is a game which all children like. It is called "Guessing Names."

The player who is chosen to begin the game gives the first letter of the name of something in the room. Perhaps the letter is *T*. The other children try to think of something that has a name beginning with *T*. "Is it top?" "No." "Is it tin?" "No." "Is it tulip?" "No." "Is it table?" "Yes."

Sometimes the game is played in another way. One player describes something, and the others guess its name. "I am thinking of something round and red and good to eat. It grows in the garden." "Is it an apple?" "No." "Is it a cherry?" "No." "Is it a currant?" "Yes."

Suppose you play one of these games and write down all the names that are used in the guessing.

SECTION 269.

Words Used as Names.

In other lessons you have written your own names and the names of your classmates. Have you thought that **everything** which you know **has a name,** just as boys and girls have? These names are very convenient. We should find it hard to

talk without them. You will discover this if you play the game in which things are described without being named.

Try that game, — try to describe some articles of food without using their names. The other pupils will guess the name from your description.

You will find it difficult. Perhaps you cannot do it. But the attempt will help you to remember this: —

When we express our thoughts in language we must use words to name things.

Copy and learn: —

Some words are used as the Names of Objects.
The Name of a person, place, or thing is a Noun.

SECTION 270.

Make lists of words which are used as names, — that is, as nouns.

1. Names of things in the room.
2. Names of articles of food.
3. Names of toys.
4. Names of fruits.
5. Names of flowers.
6. Names of trees.
7. Names of animals.
8. Names of articles of furniture.
9. Names of articles made of wood.

SECTION 271.

Name something —

1. That unlocks a door.
2. That draws a wagon.
3. That gives out heat.
4. That gives cool shade.
5. That carries us over the water.
6. That keeps our hands warm.
7. That we live in.
8. That we ride in.
9. That tells time.
10. That keeps off the rain.

Name something that grows —

in a garden.	in a forest,
in a field,	in an orchard,
in a lake,	in the sea,
in a swamp,	by the roadside,
on tree trunks,	over old stone walls.

Write the names which you have used in this exercise. Use them as subjects of sentences.

SECTION 272.

Find out the meaning of these words, which occur in the poem on page 197 : —

Contradiction, decked, grave, gay, differ, compass, confute, stops, flute, monarch, pages.

SECTION 273.

Copy the following riddle, observing the use of the apostrophe: —

A BOOK.

I 'm a strange contradiction. I 'm new and I 'm old;
I 'm often in tatters, and oft decked with gold.
I 'm always in black, and I 'm always in white;
I 'm grave and I 'm gay, I am heavy and light.
In form, too, I differ, — I 'm thick and I 'm thin;
I 've no flesh and no bone, yet I 'm covered with skin.
I 've more points than the compass, more stops than the flute;
I sing without voice, without speaking confute.
I 'm English, I 'm German, I 'm French, and I 'm Dutch.
Some love me too fondly, some slight me too much.
I often die soon, though I sometimes live ages,
And no monarch alive has so many pages.

HANNAH MORE.

SECTION 274.

Explain every contrast in the poem above.

How are books new and old, grave and gay, black and white? — and so on.

Prepare to write the rhyme from memory after study.

Many of the words in the rhyme are used with a double meaning. You must understand both meanings in order to get the point of the riddle.

Can you find some of these words and explain their meanings?

SECTION 275.

WORDS WHICH ASSERT.

You have learned (pp. 186–188) that every **sentence** contains a **subject** and a **predicate.**

The **subject** is that part of the sentence which **names** that of which we think, speak, or write. The **predicate** is that part of the sentence which **tells something** about the subject.

Study the sentences which follow:—

1. Kings reign.
2. Boys play.
3. The blackbirds chatter.
4. Children romp.
5. Leaves rustle.
6. Birds sing.
7. Balls roll.
8. Gulls scream.

In these sentences the **predicate** consists of a single word. This word **tells something** about the **subject.**

If you omit *reign* in reading the first sentence, your hearers may say, "Why did you not complete your sentence? What did you wish to say about kings?" The word *kings* does not **tell** anything.

We have described the work of such words as *reign* by saying that they **tell** something. It would be more exact to say that they **state,** or **assert** something. The sentence "Kings reign" may be called a **statement** or **assertion.**

SECTION 276.

VERBS.

In each of the sentences in Section 258 find a word which asserts something.

Learn: —

A word which can assert is a Verb.

SECTION 277.

Find, in the following sentences, words which you think are verbs: —

1. I slip, I slide, I gloom, I glance,
   Among my skimming swallows;
   I make the netted sunbeams dance
   Against my sandy shallows.

2. Good actions ennoble us.

3. Man beholds the face, but God looks upon the heart. Man considers the actions, but God weighs the intentions.

4. She learned the luxury of doing good.

5. Mrs. Cratchit made the gravy hissing hot. Master Peter mashed the potatoes with incredible vigor. Miss Belinda sweetened up the apple-sauce. Martha dusted the plates. Bob took Tiny Tim beside him in a tiny corner at the table. The two young Cratchits set chairs for everybody, and, while they mounted guard at their own posts, crammed spoons into their mouths lest they should shriek for goose before their turn came to be helped.

SECTION 278.

VERBS EXPRESSING ACTION.

Most **verbs** express **action,** as in the following sentences: —

1. Horses *run.*
2. Birds *fly.*
3. The train *moves.*
4. The boat *touched* the pier.
5. The boy *found* his book.
6. The child *thanked* his father.

In the selections on page 199 find all the verbs which seem to you to express action.

In looking for such verbs, you should remember that actions are performed by the mind as well as by the body. When you think, judge, consider, reason, love, fear, succeed, and fail, as well as when you are running, jumping, or playing, you are acting.

In making your lists, give careful attention to the meaning of the word. Get the sense of every sentence.

SECTION 279.

Write from dictation: —

THE COURAGEOUS TRAVELLERS.

A gentleman who had travelled in Africa told his friends that he and his servant once made fifty Arabs run. All who heard the story were amazed.

"How did you manage it?" asked one.

"O, it was nothing very wonderful," replied the traveller. "We ran, and they ran after us."

SECTION 280.

BROKEN QUOTATIONS.

It often happens that a **quotation** is **broken** in two by the insertion of words which are not themselves quoted.

In the following selection from "Alice in Wonderland" you will find several **broken quotations.**

Read the selection, — first for the story, and again to find the broken quotations. Notice how these are written.

Find the quotations in each paragraph, and tell whether they are broken or entire.

THE MAD TEA PARTY.

(Alice, the Hatter, the Dormouse, and the March Hare.)

1. "Suppose we change the subject," the March Hare interrupted. "I vote the young lady tells us a story."

2. "I'm afraid I don't know one," said Alice, rather alarmed at the proposal.

3. "Then the Dormouse shall," they both cried. "Wake up, Dormouse!" And they pinched it on both sides at once.

4. The Dormouse slowly opened his eyes. "I was n't asleep," he said in a hoarse, feeble voice. "I heard every word you were saying."

5. "Tell us a story," said the March Hare.

6. "Yes, please do," pleaded Alice.

7. "And be quick about it," added the Hatter, "or you'll be asleep again before it is done."

8. "Once upon a time there were three little sisters," the Dormouse began in a great hurry; "and their names were Elsie, Lucie, and Tillie; and they lived at the bottom of a well."

9. "What did they live on?" said Alice, who always took a great interest in questions of eating and drinking.

10. "They lived on treacle," said the Dormouse, after thinking a minute or two.

11. "They could n't have done that, you know," Alice gently remarked, "for they would have been ill."

12. 'So they were," said the Dormouse, "*very* ill."

13. Alice tried a little to fancy to herself what such an extraordinary way of living would be like, but it puzzled her too much, so she went on: "But why did they live at the bottom of a well?"

14. "Take some more tea," the March Hare said to Alice very earnestly.

15. "I've had nothing yet," Alice replied in an offended tone, "so I can't take *more*."

16. "You mean, you can't take less," said the Hatter; "for it's very easy to take more than nothing."

You should read the whole of "Alice in Wonderland," if you can get the book. Its author (Lewis Carroll) loved children, and wrote this pure nonsense to make fun for them.

SECTION 281.

Copy all the paragraphs in Section 280 that contain broken quotations.

SECTION 282.

Read the following rhyme to yourself, so that you may read it aloud easily.

Study the rhyme, to discover what work is done by the italicized words.

What does *his* stand for in the second line? What does *he* stand for in the third line? — and so on.

ADVICE.

There was once a pretty chicken,
But *his* friends were very few,
For *he* thought that there was nothing
In the world but what *he* knew.
So *he* always in the farmyard
Had a very forward way,
Telling all the hens and turkeys
What *they* ought to do and say.
"Mrs. Goose," *he* said, "*I* wonder
That *your* goslings *you* should let
Go out paddling in the water;
It will kill *them* to get wet."

"And *I* wish, *my* old Aunt Dorking,"
He began to *her* one day,
"That *you* would n't sit all summer
In *your* nest upon the hay;
Won't *you* come out to the meadow,
Where the grass with seeds is filled?"

"If *I* should," said Mrs. Dorking,
"Then *my* eggs would get all chilled."
"No, *they* won't," replied the chicken;
"And no matter if *they* do.
Eggs are really good for nothing.
What's an egg to *me* or *you?*"

"What's an egg?" said Mrs. Dorking,
"Can it be *you* do not know?
You yourself were in an eggshell
Just a little month ago, —
And if kind wings had not warmed *you*,
You would not be out to-day,
Telling hens, and geese, and turkeys
What *they* ought to do or say!"

To be very wise and show it,
Is a pleasant thing, no doubt;
But when young folks talk to old folks,
They should know what *they*'re about.

SECTION 283.

If you try to read the rhyme in Section 282, using, in the place of the italicized words, the **nouns for which they stand,** you will find yourself making very awkward sentences. Thus, —

There was once a pretty chicken,
But the chicken's friends were very few,
For the chicken thought that there was nothing
In the world but what the chicken knew.

Not only are such lines as these awkward, but they are very confusing, as you will discover if you continue your experiment.

The italicized words, then, are of great importance to us in expressing our thoughts. They enable us to avoid the awkward and puzzling repetition of nouns, and thus they make our speech both clearer and more direct. Such words **stand for nouns,** though they do not name objects as nouns do.

Some words stand for Nouns.

A word which is used instead of a noun is called a Pronoun. It stands for, but does not name, the person or thing which the noun names.

SECTION 284.

Find the pronouns in the following selections: —

1. The flying spider climbs upon a post or tree and spins a little thread which floats off upon the air. As soon as he makes enough of it to carry him, he floats off with it on the breeze, and in that way he travels over the landscape by wings of his own making.

2. I have a squirrel that lives in my study wall. He is on the lookout for the apples which I put for the little rabbit that lives under the floor, and he often gets them.

3. Dear little blossoms down under the snow,
   You must be weary of winter, I know.

4. "Will you walk into my parlor?"
   Said the spider to the fly.

SECTION 285.

Oral Exercise.

Find the pronouns in the following selections, and tell the noun for which each pronoun stands: —

1. A great elm tree spread its broad branches over the homestead.

2. He spoke not a word, but went straight to his work,
And filled all the stockings.

3. The frugal snail, with forecast of repose,
Carries his house with him where'er he goes.

4. The blossoms drifted at our feet,
The orchard birds sang clear.

5. Sleep, baby, sleep!
Thy father 's watching the sheep,
Thy mother 's shaking the dreamland tree,
And down drops a little dream for thee,
Sleep, baby, sleep!

6. Little Bell sat down beneath the rocks,
Tossed aside her gleaming golden locks.

7. The wind, wife, the wind! how it blows, how it blows!
It grips the latch, it shakes the house, it whistles, it screams, it crows,
It dashes on the window-pane, then rushes off with a cry,—
You scarce can hear your own loud voice, it clatters so loud and high.

8. Fishes glided to and fro in the depths of the lake, waterweeds grew along the margin, and trees and hills had seen their reflected image in the broad, peaceful mirror.

SECTION 286.

STUDY OF A PICTURE.

SAVED. BY LANDSEER.

Here is a copy of a well-known picture which was painted by Landseer.

Study the picture and tell —

1. What you see in it.
2. The story which it tells you.

SECTION 287.

Write a description of the picture which you have just studied.

SECTION 288.

STUDY OF A PICTURE.

BABY STUART. BY VAN DYCK.

Here is a copy of a very famous picture. It represents the child of an English king of the Stuart family and is known as "Baby Stuart."

1. What do you like about the picture?

2. After studying the picture and talking about it, you may write a description of some baby that you know. You should tell his age, and his first name; what he likes to do, and what you can do for him.

SECTION 289.

1. *Relate an anecdote about some child.*

The anecdote should recite something interesting which the child has said or done. It should be told as simply and naturally as if you were talking to a friend.

2. *Write your anecdote.*

You should be careful to arrange your story in an orderly way and to write it neatly and plainly.

SECTION 290.

STUDY OF A POEM.

This poem was written by Sir Walter Scott, some of whose stories you have doubtless read and enjoyed.

Read the Lullaby.

1. What does it tell you about the life of the people whom it describes?
2. What does it show you about the feeling of the singer?

Learn the poem by heart.

LULLABY OF AN INFANT CHIEF.

O, hush thee, my baby, thy sire was a knight,
Thy mother a lady both lovely and bright;
The woods and the glens from the tower which we see,
They all are belonging, dear baby, to thee.

O, fear not the bugle, though loudly it blows,
It calls but the warders that guard thy repose;
Their bows would be bended, their blades would be red,
Ere the step of a foeman draws near to thy bed.

O, hush thee, my baby, the time will soon come
When thy sleep shall be broken by trumpet and drum;
Then hush thee, my darling, take rest while you may,
For strife comes with manhood, and waking with day.

SIR WALTER SCOTT.

SECTION 291.

ADJECTIVES.

Copy these sentences. Then read them, omitting the italicized words.

1. I have a *red* box.
2. Mary wears *blue* ribbons.
3. Philadelphia is a *large* city.
4. A *merry* heart doeth good like a medicine.
5. An *honest* man is the *noblest* work of God.
6. A *wise* son maketh a *glad* father.

Tell how omission of the word changes the meaning of the sentence.

What change is made in each sentence?

What is the use of *red* in the first sentence?

What is the use of *blue* in the second sentence?

What is the use of *large* in the third sentence? of *merry* in the fourth? of *honest* in the fifth? of *noblest?* of *wise?* of *glad?*

In the sentences above, what does *red* describe? *blue? merry? honest? noblest? glad? wise?*

Red, blue, large, merry, honest, noblest, wise, and *glad* help us to **describe** persons, places, and things. Such words are called **adjectives.**

Adjectives help us to describe persons, places, or things.

Find the adjectives on page 206 and use them in sentences of your own.

SECTION 292.

These words are adjectives. Use them orally in sentences.

playful	glorious	starry
sad	brave	airy
weary	bright	careless
pleasant	dull	glassy
gentle	keen	brittle
faithful	studious	tough
easy	beautiful	sly
high	curious	shrewd
quiet	droll	simple
mild	funny	straight

SECTION 293.

Use these adjectives in written sentences.

ripe	rough	stern
silent	smooth	talkative
kindly	rainy	saucy
difficult	sunny	quarrelsome
large	graceful	friendly
frail	awkward	cruel
old	polite	merciful
strong	rude	dirty
weak	courteous	clean
young	feeble	neat

Make sentences which really tell something.

SECTION 294.

Use the following adjectives in sentences.

industrious	hasty	loyal
hospitable	slow	boyish
true	manly	juicy
wonderful	joyous	fleecy
stony	awful	drowsy
fertile	grand	porous
rich	lovely	cozy
poor	splendid	fiery
wealthy	pale	grateful
swampy	rosy	holy
surly	helpless	busy
cheery	penniless	painful

If you do not understand the meaning of all the words in the list, you should use your dictionary.

SECTION 295.

Write fifteen sentences, each containing one of the adjectives in the preceding list.

Let some of your sentences be declarative, some interrogative, and some exclamatory.

SECTION 296.

Make a list of adjectives which you can use in describing —

A dandelion, an apple, an orange, a horse, a cent, a chair, your desk, your ball, your book.

SECTION 297.

Find, in the following sentences, words which you think are adjectives: —

1. Ring out, wild bells, to the wild sky,
   The flying cloud, the frosty light.

2. An old, bent man, worn out and frail,
   He came back from seeking the Holy Grail.

3. Brutus is noble, wise, valiant, and honest.
   Cæsar was mighty, bold, royal, and loving.

4. "Come in," the Mayor cried, looking bigger;
   And in did come the strangest figure!
   His queer long coat from heel to head
   Was half of yellow and half of red;
   And he himself was tall and thin,
   With sharp blue eyes each like a pin,
   And light loose hair, yet swarthy skin,
   No tuft on cheek, nor beard on chin,
   But lips where smiles went out and in —
   There was no guessing his kith and kin!
   And nobody could enough admire
   The tall man and his quaint attire.

SECTION 298.

Write ten sentences containing adjectives that you have found in the preceding section.

Let your sentences be as varied as possible.

SECTION 299.

The adjectives which you have studied have **described** objects by naming some quality.

Some adjectives do not really describe objects, but they **point out** or **number** persons or things.

Here are examples of such adjectives: —

Many men attended the meeting.
This is the *fifth* book that I have read this month.
A *few* cherries are left on the tree.
Three crows sat on the oak.

In some poem or story in your reading book, find words which seem to you to be adjectives.

Do they describe, or number, or point out (designate) objects?

SECTION 300.

Write a letter to a friend who lives in a country where no apples grow.

You wish to tell him all that you know about apple trees and apples. Perhaps these notes will help you.

NOTES.

1. Apples that are cultivated in this climate.
2. Appearance of an apple tree as compared with other trees.
3. Appearance of orchards in spring.
4. Time of apple gathering.
5. Description of apples.
6. Uses of apples.

SECTION 301.

Bring to school a blossoming plant.

Observe the plant carefully, and talk about it in the class.

EXAMPLE. — STUDY OF A GERANIUM.

1. Where does it grow? What care does it require? How does it change from month to month? What is its use? Where is the geranium a wild flower?

2. Observe the stem, the leaves, the blossoms. Observe the size, shape, position, color, arrangement.

3. Of what use are the leaves to the plant? the blossoms? the seed? Is there any reason for the bright color of the blossom? Which remains longer upon the plant, the blossom or the seed? Why? If you turn the geranium away from the window, so that its leaves and blossoms look toward you and look away from the sun, what will happen? Do you know why?

4. After talking about the geranium, find in books anything which will help you to answer the questions which have arisen in your conversation.

NOTE TO THE TEACHER. — Use, in similar exercises, different plants which are available in your neighborhood.

SECTION 302.

Draw the plant which you have just studied.

SECTION 303.

Write a description of the same plant.

SECTION 304.

Make a list of the adjectives used in your description of the plant (*Section 303*).

Compare your list, in the class, with those which the other pupils have made.

SECTION 305.

1. *Write a description of your teacher's desk.*
2. *What is a desk? Write your reply.*

In the first exercise you make a **description**; in the second, a **definition.** Compare the description and the definition. What must a definition tell?

SECTION 306.

DEFINITIONS.

Find in your dictionary the definitions of ten common objects: as, —

chair, table, street, house, knife, shell, cat, toy.

SECTION 307.

DESCRIPTIONS.

Write a description of one of the objects which you defined in the preceding section.

Of course your description must apply to a particular chair, shell, toy, etc.

SECTION 308.

ARTICLES.

There are three little adjectives that are hard-worked members of the word-family. They appear in almost every sentence which is spoken or written. These adjectives are **a, an,** and **the.** They are called **articles.**

A and *an* are really two different forms of the same word, which means *one.* *A* is used before a word beginning with a **consonant sound;** *an* before a word beginning with a **vowel sound.**

Thus we say "*a* lemon," but "*an* orange"; "*a* book," but "*an* arithmetic"; "*a* man," but "*an* old man."

If you try to use *a* in the examples where *an* appears, or *an* in the place of *a,* your phrases will be very awkward.

SECTION 309.

Use the following words in sentences, placing before them a, an, *or* the.

valley	picture	carriage
corn	star	elephant
amethyst	tree	eagle
child	animal	Indian
key	robin	ox
apple	library	yellow
orange	kitten	large

SECTION 310.

Find the articles in the following selections: —

1. He was an idle fellow, and loved play better than work.

2. I was once a barefoot boy.

3. And ere three shrill notes the pipe uttered,
You heard as if an army muttered.

4. I, Robinson Crusoe, found an inlet of water about half a mile wide.

5. An idler is a watch that wants both hands,
As useless if it goes as when it stands.

6. Sow an act and you reap a habit.

7. The shades of night were falling fast,
As through an Alpine village passed
A youth, who bore 'mid snow and ice
A banner with the strange device —
Excelsior!

8. Hearty and hale was he, an oak that is covered with snowflakes.

9. Once in an ancient city, whose name I no longer remember,
Raised aloft on a column, a brazen statue of Justice
Stood in the public square, upholding the scales in its left hand,
And in its right a sword, as an emblem that Justice presided
Over the laws of the land and the hearts and homes of the people.

SECTION 311.

Learn the following song by heart: —

A SEA SONG.

A wet sheet and a flowing sea,
A wind that follows fast,
And fills the white and rustling sail
And bends the gallant mast;
And bends the gallant mast, my boys,
While, like the eagle free,
Away the good ship flies, and leaves
Old England on the lee.

"O for a soft and gentle wind!"
I heard a fair one cry;
But give to me the snoring breeze
And white waves heaving high;
And white waves heaving high, my lads,
The good ship tight and free, —
The world of waters is our home,
And merry men are we.

There's tempest in yon hornèd moon,
And lightning in yon cloud;
But hark the music, mariners!
The wind is piping loud;
The wind is piping loud, my boys,
The lightning flashes free,
While the hollow oak our palace is,
Our heritage the sea.

ALLAN CUNNINGHAM.

SECTION 312.

Use in written sentences of your own the following nouns, adjectives, and verbs, from the Song in the preceding Section:—

Eagle, old England, gentle wind, white waves, follows, bends, flashes, lightning, hollow oak, waters, merry men, yon cloud.

SECTION 313.

FOR CONVERSATION.

These proverbs have been in use for many years. Do they mean anything to you?

1. Beauty is but skin deep.
2. Half a loaf is better than no bread.
3. Brag is a good dog, but Holdfast is better.
4. Do not count your chickens before they are hatched.
5. Do not spur a free horse.
6. Do not crow until you are out of the wood.
7. Early to bed and early to rise
   Makes a man healthy, wealthy, and wise.
8. East or west, home is best.
9. Enough is as good as a feast.
10. They who play with edged tools must expect to be cut.

Tell in your own words the meaning of those proverbs which seem plain to you.

Give examples to show how they may be fittingly used.

SECTION 314.

Study this selection; then read it aloud. Tell in your own words what you have read.

You should ask questions about anything which you do not understand.

TREASURE-BOXES.

1. We all have our treasure-boxes. *Misers* have *strong iron-bound* chests full of gold; *stately ladies*, pearl inlaid *caskets* for their jewels; and even you and I, dear child, have our own. Your *little* box with lock and key, that *Aunt Lucy* gave *you*, where you *have kept* for a *long* time your choicest *paper* doll, the *peacock* with spun-glass tail, and the *robin's* egg that we *picked up* in the path under the *great* trees that *windy* day *last* spring, — that is your treasure-box. I no less have mine; and, if you will look with me, I *will show* you how the *trees* and *flowers* have theirs, and what is packed away in them.

2. Come out into the *orchard* this *September* day, under the low-bowed *peach trees*, where *great downy-cheeked* peaches almost *drop* into *our hands*. Sit on the *grassy* bank with me, and I *will show* you the peach tree's *treasure-box*.

3. What does the peach tree regard as most precious? If it could speak in words, it would tell you its *seed* is the one thing for which it cares *most;* for which it *has worked* ever since spring, storing *food*, and drinking in *sunshine*. And it is so dear and valued, because, when the peach tree itself dies, this seed, its child, may still live on, growing into a *beautiful* and *fruitful* tree; therefore the mother tree *cherishes* her *seed* as her *greatest* treasure, and has

made for it a *casket* more beautiful than *Mrs. Williams's* sandalwood jewel-box.

4. See the great crack where this *peach broke* from the *bough*. We *will pull it* open; this is opening the *cover* of the *outside* casket. See how rich is the outside color, and how wonderfully beautiful the deep *crimson* fibres which *cling* about the hard shell inside! For this seed cannot be trusted in a *single* covering; moreover, the *inner* box is locked *securely*, and, I am sorry to say, we have n't the key; so, if I would show you the inside, we must break the *pretty* box, with its *strong, ribbed* walls, and then at last we shall see what the *peach tree's* treasure-box holds.

5. The *tall* milkweed that *grew* so fast all summer, and *threatened* to overrun the garden, now pays well for its lodging by the exquisite treasure which its *rough-covered, pale-green* bag *holds*. Press your thumb on its closed edges; for *this casket opens* with a spring, and, if it is ripe and ready, it will unclose with a touch, and show you a *little fish*, with *silver* scales laid over a covering of *long, silken* threads, *finer* and more *delicate* than any of the sewing silk in your mother's workbox. *This* silk is really a wing-like float for *each scale*; and the *scales* are seeds, which will not stay upon the *little* fish, but long to float away with their *silken* trails, and, alighting here and there, *cling* and *seek* for a good place to plant *themselves*.

6. Autumn is the time to open these treasures. It takes all the spring and summer to prepare them, and some even need all of September too, before they are ready *to open* the little *covers*. But go into the *garden* and *orchard*, into the *meadows* and *woods*, and you have not far to look before finding enough to prove that the *plants*, no less than the children, *have treasures* to keep, and *often* most *charming* boxes to keep them in.

JANE ANDREWS.

SECTION 315.

Read the description of the milkweed pod in "Treasure-Boxes" (p. 222).

Close your book and try to write it in your own words.

After writing, you should compare your description with the original, to see which is better.

SECTION 316.

FOR CONVERSATION.

Read "Treasure-Boxes" (pp. 221, 222), and tell as far as you can what work is done by each of the italicized words.

If you are not sure about the work of any word, you may pass it by.

You should first think what the **sentence** tells you, and then think what the **word** tells you.

Example: —

Misers names the persons who have the chests of gold.
The sentence tells us about misers.
Strong describes the chests of gold.
Caskets names what stately ladies have for their jewels.
Will show tells us what *I* will do.

SECTION 317.

MODIFIERS.

Study the thought expressed in each of the following pairs of sentences: —

1. The child fears the fire.
2. The *burnt* child fears the fire.

3. The tree is covered with blossoms.
4. The tree *in your yard* is covered with blossoms.

5. The fox catches no poultry.
6. The *sleeping* fox catches no poultry.

7. Make hay.
8. Make hay *while the sun shines.*

9. Strike.
10. Strike *while the iron is hot.*

11. The dog will carry a bone.
12. The dog *that will fetch a bone* will carry a bone.

13. The sunflower stood.
14. The *yellow* sunflower *by the brook in autumn beauty* stood.

In the first sentence the word *child* may refer to any child in the world, — "The child fears the fire." But when the word *burnt* is added, the meaning of the word *child* is **changed** or **modified.** It is now the "*burnt* child" that fears the fire; the thought applies only to the burnt child, and all other children are excluded.

In the same way, examine the third and fourth sentences.

Tree may mean any tree of which it is possible for you to think, — an apple tree or a cherry tree, a tree in Cuba or a tree in Japan. But when you add to the word *tree* the phrase *in your yard*, the thought and the statement apply only to the tree which is growing in your yard. All others are excluded.

Examine the remaining sentences, and observe the work of the italicized words and groups of words.

See if you can tell how the thought is changed by the addition of these words.

SECTION 318.

Study the six pairs of sentences below, and observe the work which is done by the italicized words: —

1. A man fears no foe.
2. A *brave* man fears no foe.
3. Rivers are swift and turbulent.
4. Rivers *in mountainous regions* are swift and turbulent.
5. A cannon ball is a harmless thing.
6. A cannon ball is a harmless thing *when it is piled with others on the ground.*
7. A watch is useless.
8. A watch *without hands* is useless.
9. The wheels make no noise on the pavement.
10. The wheels *with rubber tires* make no noise on the pavement.
11. The air is fragrant.
12. The air is fragrant *when apple trees are in blossom.*

SECTION 319.

MODIFIERS.

In the examples which you have just studied you find that the meaning of the sentences is changed by the addition of the italicized words or groups of words.

Thus, *brave* describes *man* and **changes** or **modifies** the meaning of the first sentence. *In mountainous regions* describes *rivers* and **changes** or **modifies** the meaning of the third sentence, so that *rivers* is made to apply only to those in mountainous regions. It is not true that all rivers are "swift and turbulent," but it is true that "rivers in mountainous regions" are "swift and turbulent."

You have already learned to find the **subject** and the **predicate** of a sentence. Your study of the examples in Section 318 has shown you that many sentences contain words or groups of words which **modify** the meaning of other words in the sentence.

Such words or groups of words are called **modifiers.** They make it possible for us to say exactly what we mean.

Thus, nobody intends to say that a watch is useless. That is untrue. But the added **modifier,** *without hands,* makes the sentence true, — "A watch without hands is useless."

Some sentences contain words or groups of words which are joined to other words to limit or modify their meaning. Such parts of the sentence are called Modifiers.

SECTION 320.

Study the following sentences.

1. *Find the subject.*
2. *Find the predicate.*
3. *Find the words or groups of words which modify either the subject or the predicate.*

Tell the use of each modifier. Thus,—

"Fragrant roses grow by the roadside." *Roses* is the subject of the sentence. *Grow* is the predicate. The subject, *roses*, is modified by the word *fragrant*, which describes the roses. The predicate, *grow*, is modified by the phrase *by the roadside*, which tells where the roses grow. *Fragrant roses* is the complete subject, *grow by the roadside* is the complete predicate.

1. The babbling brook runs through the meadow.
2. The fields are watered by the April showers.
3. The old horse stumbled over a stone.
4. The merry-hearted child went happily on her way.
5. The careless bobolinks sing in the meadows.
6. Three bears lived in the woods.
7. The oaken floor was covered with a rich carpet.
8. The old house stood near a beautiful grove.
9. The little streams were swollen by the rain.
10. A stately stranger came to the tent.
11. The river was crossed by a bridge.
12. The Mississippi River was discovered by De Soto.

SECTION 321.

Find the subject, the predicate, and the modifiers in the sentences which follow.

Describe them as in Section 320.

1. A bright fire burned cheerily in the fireplace.
2. The old squire sat contentedly in his armchair.
3. The great dog was stretched by the fire.
4. The unlucky Rip was filled with despair.
5. The old stagecoach was crowded with passengers.
6. A huge roll of colored handkerchief was knotted about his neck.
7. An admiring throng of boys hung round the hand organ.
8. The shouts of children at play came to us through the window.
9. A group of village idlers sat on the porch of the tavern.
10. The little fellows leaped with joy around the Christmas tree.

SECTION 322.

Modifiers may be single words or groups of words.

Study the following examples: —

1. *Yellow* dandelions dot the lawn.
2. *Merry* children surround the teacher.
3. *Gentle* rains refresh the fields.
4. The captain *of the steamer* is a man *of great power.*
5. Washington was first *in war,* first *in peace,* and first *in the hearts of his countrymen.*

Compare the italicized modifiers in the first three sentences with those in the last two sentences.

In the first three sentences the modifiers which are italicized are **single words.** In the last two, each modifier is a **group of words.**

Study the sentences in the two preceding sections. Select all the modifiers of the subjects.

Tell whether each modifier is a single word or a group of words.

SECTION 323.

Expand the following sentences by adding modifiers to the subject and the predicate.

Enclose the separate modifiers in curved lines, and be ready to tell what word is modified in each case.

1. Cows graze.
2. Clouds gather.
3. Bells ring.
4. Sparks fly.
5. Clover blooms.
6. The bobolink sings.
7. The mountain is grand.
8. The sailors landed.
9. The waves dance.
10. The miner digs.

SECTION 324.

DICTATION EXERCISE.

When President Garfield was a young boy, a friend asked him what he meant to be when he grew up.

"I shall make a man first of all," he replied. "If I do not succeed in that, I can succeed in nothing."

SECTION 325.

Study the poem according to the following plan: —

Read the poem once to get the story.

Read it again and imagine the scenes that it describes.

After reading the first three stanzas, describe the schoolhouse in your own words.

Describe the scene pictured in the next four stanzas.

Tell the story which is told in the next two stanzas.

What do the last two stanzas tell you?

Read the poem again, and imagine yourself an old man relating this experience of your childhood.

Try to see the schoolhouse, the winter sunset, and the children.

IN SCHOOL DAYS.

Still sits the schoolhouse by the road,
A ragged beggar sunning;
Around it still the sumachs grow,
And blackberry vines are running.

Within, the master's desk is seen,
Deep scarred by raps official,
The warping floor, the battered seats,
The jack-knife's carved initial;

The charcoal frescoes on its wall;
Its door's worn sill, betraying
The feet that, creeping slow to school,
Went storming out to playing!

Long years ago a winter sun
Shone over it at setting;
Lit up its western window panes,
And low eaves' icy fretting.

It touched the tangled golden curls,
And brown eyes full of grieving,
Of one who still her steps delayed
When all the school were leaving.

For near her stood the little boy
Her childish favor singled,
His cap pulled low upon a face
Where pride and shame were mingled.

Pushing with restless feet the snow
To right and left, he lingered;
As restlessly her tiny hands
The blue-checked apron fingered.

He saw her lift her eyes; he felt
The soft hand's light caressing,
And heard the tremble of her voice,
As if a fault confessing.

"I'm sorry that I spelt the word;
I hate to go above you,
Because," — the brown eyes lower fell, —
"Because, you see, I love you!"

Still memory to a gray-haired man
That sweet child-face is showing.
Dear girl! the grasses on her grave
Have forty years been growing!

He lives to learn, in life's hard school,
How few who pass above him
Lament their triumph and his loss,
Like her, — because they love him.

WHITTIER.

SECTION 326.

ADVERBS.

Study the following sentences, observing the work of the italicized words: —

1. The boy runs.
2. The boy runs *swiftly.*
3. The girls laughed.
4. The girls laughed *heartily.*

Note the difference in meaning between 1 and 2.

What word causes this difference or change in meaning? What does *swiftly* modify?

Note the difference in meaning between 3 and 4.

What causes this difference or change? What does *heartily* modify?

In sentences 2 and 4 we find words which modify verbs. *Swiftly* modifies the verb *runs.* *Heartily* modifies the verb *laughed.*

Swiftly and *heartily* are **adverbs,** — so called because they are **added to verbs.**

Some words are used to modify the meaning of Verbs. Such words are called Adverbs.

SECTION 327.

The following words are adverbs: —

Easily, soon, carefully, nearly, thoughtfully, thoroughly, tenderly, hurriedly, slowly, eagerly.

Use these adverbs in sentences.

SECTION 328.

Find in the following sentences words which you think are adverbs: —

1. The children play merrily.
2. The boy ran hastily from the room.
3. The river flows rapidly.
4. That bird sings sweetly.
5. George never lies.
6. Arthur studies faithfully.

SECTION 329.

Expand the following sentences and modify their meaning by adding adverbs to the verbs.

Example: —

The boy ran. The boy ran swiftly.

1. The bird sang.
2. Flowers are in bloom.
3. The soldier fought.
4. The boat sailed.
5. The horse ran.
6. The dog barked.
7. The river flows.
8. Rain falls.
9. The wind blows.
10. The sun shines.
11. Fruits ripen.
12. The girl sews.

SECTION 330.

Make ten sentences, each containing a verb modified by an adverb.

SECTION 331.

Complete the following sentences orally by adding adverbs which answer the question "How?"

Insert each adverb in the place of a blank.

1. Jack Frost does his work ——.
2. The stockings were —— hung by the chimney.
3. The kitchen clock ticks ——.
4. The mother-bird sits —— at home in her nest.
5. Robert of Lincoln is —— dressed.
6. The little sandpiper skims —— along the beach.
7. The bees worked —— to bring honey to the hives.

SECTION 332.

ADVERBS.

Adverbs do not always modify **verbs.** In the following sentences the italicized words are adverbs. What does each adverb modify?

The child saw a *very* large dog.
Your apron is *too* long.
This pen is *not* good.

In the first sentence *very* (an adverb) modifies *large* (an adjective). In the second sentence *too* (an adverb) modifies *long* (an adjective). In the third sentence *not* (an adverb) modifies *good* (an adjective).

Some Adverbs modify Adjectives.

Make or find ten sentences in each of which an adverb modifies an adjective.

SECTION 333.

ADVERBS.

Study the following sentences.

The italicized words are **adverbs.** What do they modify?

James, you write *too* rapidly.
Mary walked *very* slowly.
He skates *quite* easily.
You write *rather* badly.
Speak *more* plainly.

In the first sentence *too* (an adverb) modifies *rapidly* (an adverb). In the second sentence *very* (an adverb) modifies *slowly* (an adverb). In the third sentence *quite* (an adverb) modifies *easily* (an adverb). Compare the work of the italicized words in the other sentences.

Your study of these sentences shows you that adverbs sometimes modify other adverbs.

Adverbs are always used as **modifiers.** They usually modify **verbs,** but sometimes limit or modify **adjectives** or other **adverbs.**

An Adverb modifies a Verb, an Adjective, or another Adverb.

SECTION 334.

Make ten sentences in each of which an adverb modifies an adverb.

SECTION 335.

Expand the following sentences by adding one or more modifiers. Thus,—

The boy ran.
The boy ran swiftly.
The boy ran swiftly across the field.
The older boy ran swiftly across the field.

1. The cock is crowing.
2. The streamlet is flowing.
3. The birds twitter.
4. The lake glitters.
5. The cattle are grazing.
6. The snow hath retreated.
7. The ploughboy is whooping.
8. Clouds are sailing.

You may bring your sentences to the class and compare them with those made by the other pupils.

SECTION 336.

Read "The Mad Tea Party" (pp. 201, 202).

After reading, you may find five nouns; five adjectives; five pronouns; five adverbs; five verbs.

These words may be written in lists, and exchanged for correction.

SECTION 337.

"YES" AND "NO."

Yes and *no* are two very important words which have a peculiar work to do. Either of them may express the thought of a complete sentence, as in the following conversation: —

"Is this your ball, John?" "Yes." "Is this your bat, too?" "No."

John's reply, "Yes," is equivalent to saying, "That is my ball." His second reply, "No," is the same as the sentence, "It is not my bat."

John might have replied, "Yes, that is my ball." "No, that is not my bat." In that case the meaning would have been the same as when he said merely "yes" and "no," for he would simply have repeated the assent and the denial.

SECTION 338.

Write ten sentences in reply to written questions. Use yes *or* no *in each reply.*

Learn: —

"Yes" and "no," expressing assent or denial, are separated from the rest of the sentence by a comma.

SECTION 339.

Prepare a dictation exercise, using sentences which contain yes *or* no.

SECTION 340.

FOR CONVERSATION AND COMPOSITION.

1. *Learn all you can about some noted man, as Washington, Lincoln, Longfellow.*

2. *Talk about the person whose life you have studied, answering the following questions:* —

When did he live?
Where did he live?
For what is he noted?
What was his character?
What particular work has caused us to know and remember him?
What anecdotes do you know that illustrate his character?
What else can you say about him?

3. *After reading what you can find in books, and talking together in the class, write the answers to the questions.*

NOTE TO TEACHER. — This exercise may be repeated indefinitely, according to the needs of the pupils. It may be varied by describing a place instead of a person.

SECTION 341.

Write an account of some well-known person, without using his name.

Your account may be read to the class and the name guessed by the other pupils.

SECTION 342.

Learn by heart, after studying carefully: —

Breathes there the man with soul so dead
Who never to himself hath said,
"This is my own, my native land!"
Whose heart hath ne'er within him *burned*
As home his footsteps he hath turned
From wandering on a *foreign strand?*
If such there breathe, go, *mark* him well!
For him no *minstrel raptures swell;*
High though his *titles*, proud his name,
Boundless his wealth as wish can claim,
Despite those titles, power, and *pelf*,
The wretch, *concentred all in self*,
Living, shall *forfeit fair renown*,
And, *doubly dying*, shall go down
To the vile dust from whence he sprung,
Unwept, unhonored, and *unsung*.

SCOTT.

SECTION 343.

Use the selection above as a subject for conversation in accordance with the following plan: —

1. Explain the italicized words and phrases.

2. Read the selection to yourself. Then turn it into your own prose, giving the meaning clearly, and omitting the forms of speech which are suited only to poetry.

3. In this passage, Scott describes the wretch who has no love for his native land. Try to make a parallel description, in prose, of the man who loves his country.

SECTION 344.

WORDS WHICH SHOW RELATION.

Study the following sentences, observing the work of the italicized words: —

1. Henry sat *near* the boat.
2. Henry sat *behind* the boat.
3. Henry sat *upon* the boat.
4. Henry sat *in* the boat.

If you read the sentences, omitting the italicized words, you will discover that the sense is incomplete. You have an idea of Henry and of the boat. You know that Henry sat somewhere, but your thought and your statement are unfinished. You have no notion of the **relation** of the boat to the other ideas suggested by the sentence. But when the italicized word is supplied, you see this **relation** or **connection**: "Henry sat *in* the boat." The missing link is supplied, and the words make sense.

SECTION 345.

Use the following words in sentences to show relation, as in the examples just studied.

in	by	before
through	over	behind
toward	under	for
upon	into	against
with	after	above

SECTION 346.

PREPOSITIONS.

The words *near, behind, upon, in, for, toward, by, under,* which we have just studied (p. 240), with many other similar words, are **Prepositions.**

They are so called because they are **placed before** a noun or pronoun. As we have seen, they **show the relation** between a noun or pronoun and some other part of the sentence.

Study the following sentences, and change each preposition so that a different relation shall be expressed.

For example, in the fifth sentence, you might use *from* or *at* or *after* in the place of *toward.* How would the relation be changed?

1. The book lies upon the table.
2. The child stands near the table.
3. Jack ran to his father.
4. Leave the flower in the vase.
5. The dog saw his master and ran toward him.

SECTION 347.

Find the preposition in each example above.

Find the noun or pronoun which follows the preposition.

A Preposition is a word placed before a noun or pronoun, to show its relation to some other part of the sentence.

SECTION 348.

Complete the following sentences orally by inserting appropriate prepositions.

What noun or pronoun follows each preposition?

Can you insert other prepositions in the same sentences, so as to show different relations?

1. The girl put the hammer —— the box.
2. The picture hangs —— the window.
3. The rug lies —— the table.
4. The boy threw his ball —— me.
5. The teacher said, " Lay your pencils —— your desks."
6. The railroad runs —— the hill.
7. The sparrow flew —— him.
8. Some plants grow —— the water.
9. Place your paper —— your books.

SECTION 349.

Name objects in the schoolroom and tell their relation to other objects.

What **preposition** do you use in each sentence to express this relation?

Examples: —

The bell is *on* the desk.
The fern is *near* the window.
James sits *beside* me.
A picture hangs *over* the door.

SECTION 350.

Read this poem until you think you understand its meaning. Then commit it to memory and recite it in the class.

ABOU BEN ADHEM.

Abou Ben Adhem (may his tribe increase!)
Awoke one night from a deep dream of peace,
And saw within the moonlight of his room,
Making it rich, and like a lily in bloom,
An angel, writing in a book of gold.
Exceeding peace had made Ben Adhem bold,
And to the presence in the room he said,
"What writest thou?" The vision raised its head,
And, with a look made all of sweet accord,
Answered, "The names of those who love the Lord!"
"And is mine one?" asked Abou. "Nay, not so,"
Replied the angel. Abou spoke more low,
But cheerly still, and said, "I pray thee, then,
Write me as one who loves his fellow men."
The angel wrote and vanished. The next night
It came again, with a great wakening light,
And showed the names whom love of God had blest;
And lo! Ben Adhem's name led all the rest!

LEIGH HUNT.

What do you think the poet wishes us to learn from the poem?

SECTION 351.

Write from memory the poem in Section 350.

SECTION 352.

LETTER WRITING.

Helen Winter, living in Detroit, Michigan, writes to her friend Esther Copeland, who lives in Buffalo, New York, inviting her to visit Detroit as her guest.

Helen tells Esther to take an Anchor Line steamer at Buffalo any Tuesday noon. She will then have a pleasant trip of two days on Lake Erie, reaching Detroit at noon, Thursday. She will be met by Helen's older brother, who will escort her to the house.

Helen promises her friend to take her to the beautiful park, Belle Isle, in the Detroit River, and to many other places that she will enjoy.

She warns her to take warm wraps, as it may be very cool on the lake, and closes her letter by saying that she hopes soon to hear that Esther can come.

Imagine that you are Helen Winter. Write the letter to Esther.

SECTION 353.

You have been collecting stamps and wish to secure certain stamps in exchange for duplicates which you do not care to keep.

Write to your cousin Jack and describe your collection.

Ask him if he can send you some of the stamps which you wish to get, in exchange for yours.

SECTION 354.

CONJUNCTIONS.

1. Mary went to Boston yesterday.
2. Kate went to Boston yesterday.
3. Mary and Kate went to Boston yesterday.

1. Speech is silver.
2. Silence is golden.
3. Speech is silver, but silence is golden.

1. Men have fought for their country.
2. Men have bled for their country.
3. Men have died for their country.
4. Men have fought and bled and died for their country.

If you study the first group of sentences in the examples, you will see that the third sentence contains the thought of the other two. It is possible to express the two thoughts in one sentence because we have the help of the little word *and*. In the third example *and* connects *Mary* and *Kate* and thus enables us to express the thought in a single sentence.

And is called a **conjunction** because it **joins** or **connects** words. This is its work in the sentence.

Find in the second group of sentences the word which joins or connects the parts of the sentence.

Find the conjunction in the third set of sentences and show its use.

Certain words connect words or groups of words in a sentence. These are called Conjunctions.

SECTION 355.

Find conjunctions in the following sentences, and tell what parts of the sentence are connected by them.

1. He rode all unarmed and he rode all alone.
2. O, come ye in peace here, or come ye in war,
   Or to dance at our bridal, young Lord Lochinvar?
3. Vessels large may venture more,
   But little boats keep near the shore.
4. He spoke not a word but went straight to his work.
5. The rain is over and gone.
6. It was midnight on the waters
   And a storm was on the deep.
7. Catch me if you can.
8. Brag is a good dog, but Holdfast is a better.
9. Help the weak if you are strong.
   Love the old if you are young.
   Own a fault if you are wrong.
   If you are angry, hold your tongue.
10. We never know the worth of water until the well is dry.
11. Keep thy shop and thy shop will keep thee.
12. Fools make feasts and wise men eat them.
13. Silks and satins, scarlet and velvets, put out the kitchen fire.
14. It is easier to build two chimneys than to keep one in fuel.
15. Sloth makes all things difficult, but industry makes all things easy.

SECTION 356.

THE PARAGRAPH.

If you turn to page 221 and read "Treasure-Boxes" again, you will discover that the story is broken into parts. Each of these parts may be easily distinguished, because its first line begins a little farther to the right than the other lines in the page. Each part, or section, is a **paragraph.**

By reading the story you will discover that the division into **paragraphs** indicates a division of the thoughts which are expressed in the story.

Read "Treasure-Boxes" with care, and decide how to name the subject of each paragraph.

SECTION 357.

In copying prose, you should **indent** the beginning of every paragraph (as in "Treasure-Boxes").

Copy the first ten paragraphs of "The Mad Tea Party" (pp. 201, 202).

SECTION 358.

Write what you can upon the following topics:—

Skating, cotton-picking, sailing, fishing, berries, a game, a book, your class, your town.

You should make each topic the subject of a single paragraph.

SECTION 359.

INTERJECTIONS.

In the examples below you will find words which stand apart from the rest of the sentence. Some of these words simply represent sounds which express strong or sudden feeling. They are called **interjections,** because they are "thrown into" the sentence and often have no share in it.

In speaking, the **voice** naturally expresses feeling or emotion; but in writing, the interjection is followed by an **exclamation point,** which is a sign to the reader.

Study the following sentences. Find the words which you think are interjections.

1. Hark! how the music leaps out from his throat!
   Hark! was there ever so merry a note?
2. Hush! the bear will hear thee!
3. "It snows!" cried the schoolboy. "Hurrah!"
4. Alas! alas for Hamelin!
5. And lo! Ben Adhem's name led all the rest.
6. There goes Friday running for his life to the little creek! Halloo! whoop! halloo!
7. And lo! as he looks, on the belfry's height,
   A glimmer and then a gleam of light!
8. "Bah!" said Scrooge.
9. "Caw! caw!" the rooks are calling.
10. "Ho! ho!" the breakers roared.

SECTION 360.

Study the following sentences, and pick out all the words which you think are interjections.

Can you tell what feeling is expressed by each interjection?

1. Hurrah! the procession is coming.

2. O velvet bee! you're a dusty fellow,
   You've powdered your legs with gold!

3. Hurrah! what fun we shall have!

4. Ho there! ship ahoy! What ship's that?

5. Alas! the wretched scene that opened on their view!

6. O joy! the travellers gaze on each other with hope-brightened eyes.

7. O, whither sail you, brave Sir John?

8. "O, haste ye, haste!" the lady cries.
   "The tempests round us gather."

9. Pshaw! what a nuisance it is!

10. Ah! how can I tell you?

SECTION 361.

Copy the sentences in Section 360, observing the use of the exclamation point.

Be ready to write the sentences from dictation.

You should remember that the interjection "O" is always written with a **capital letter.**

SECTION 362.

Business Letters.

Business letters should be plainly written, so that the message may be easily read; and carefully expressed and punctuated, so that the meaning may be perfectly clear. They should contain no unnecessary matter and no roundabout phrases to steal the time of the person to whom they are sent.

A business man is busy. His time is usually filled with work, and the letter which you send to him is doubtless one of many thousands which he receives. Always remember this in writing a **business letter.** Ask your questions so clearly, make your business so plain, write so legibly, punctuate so carefully, that there can be no doubt of your meaning and no difficulty in getting at it.

Be courteous in letter writing. Consider the feelings of the person who is to receive your letter. Say what you have to say as politely as you can. Be sincere, honest, and kind, and write sincerely, honestly, and kindly. Never write a rude or unkind letter. You will be sure to regret it even more than you will regret an unkind speech.

In a **friendly letter** you may write of all the trifles which happen at home or in school, or of anything that interests you. You know that your friends are glad to learn about the little incidents of your everyday life. A **business letter,** however, should contain nothing but business, and should be as concise as possible.

The **full address** of the writer should appear in every business letter. It is often inserted at the end.

If the writer is a lady, the address should include the title *Miss* or *Mrs.*, in order that the reply may be correctly addressed.

For closing a business letter "Yours respectfully," "Yours truly," "Very truly yours," "Sincerely yours," are appropriate forms.

SECTION 363.

Answer the following business letter: —

NIAGARA FALLS, N. Y.,
Jan. 10, 1899.

MESSRS. E. M. BLAKE & Co.,
209 Washington St.,
Buffalo, N. Y.

GENTLEMEN: —

The picture which I bought on Friday arrived promptly Saturday afternoon, as you had promised.

I find upon removing it from the case that the frame is seriously marred. This may have happened on the way here, but that seems hardly possible.

I am sorry to trouble you, but I am sure you expected the picture to arrive in good condition. If you will kindly advise me what to do in the matter, you will oblige

Yours very truly,

ALICE T. ATWOOD.

(MRS. E. M. ATWOOD.)

SECTION 365.

Answer the following business letter: —

ASHTABULA, OHIO,
May 16, 1900.

MY DEAR MISS EARLE,

I have long been in search of a good home-school for my niece, a girl of thirteen years. My friend Mrs. J. L. Jenks has advised me to write to you on the subject.

May I ask you to send me a catalogue of your school, with such further particulars as occur to you?

Sincerely yours,

(MISS) ELLA S. MEADE.

MISS MARY N. EARLE,
Saratoga Springs, N. Y.

SECTION 366.

Copy this letter, observing its arrangement: —

EASTON, VERMONT,
January 25, 1900.

MRS. CHARLES W. KEENE,
427 Locust St.,
Harrisburg, Pa.

DEAR MADAM: —

Your letter was received this evening.

I shall be careful to follow your instructions in securing the farm, and will write to you as soon as the business is concluded.

Very truly yours,

ELMER A. CUTTING.

SECTIONS 366–379.

NOTE TO TEACHER. — The following exercises in letter writing are to be used as the needs of the pupils suggest. Each exercise will be more valuable if it is first discussed by the class so that the conditions under which the letter is assumed to be written may be definitely understood.

366. Write a note to one of your school friends, inviting him or her to go with you to hear a lecture on Friday evening. Tell your friend where the lecture is to be given and at what hour. Tell him the subject of the lecture and add that it will be illustrated by stereopticon pictures.

367. Imagine that you are a young man named George Holt. You have graduated from the Grammar School and want to find work for the summer in the country. Write to your Uncle John, who lives in Mason City, Iowa, and ask him to tell you whether you could find employment in that neighborhood.

368. Imagine that you are a graduate of a High School and desire a position as bookkeeper. Write to Eliot Smith, Esq., a lawyer, who lives in Troy, N. Y., and who knows your family. Tell him what you desire, and ask him to give you the names of persons in Troy to whom you may apply for a position.

369. You wish to buy a boat. Write to Capt. Ethan Stone of Truro, Mass. Ask him to tell you whether you can obtain in Truro the kind of boat which you desire.

If you do not know anything about boats, ask your schoolmates to describe one for you.

370. Write to the owner of a wood-yard and order three cords of wood to be delivered at your house.

371. Write to the publishers of "The Youth's Companion," asking them to send their paper to your address. Of course you should enclose a check or money-order in payment, and should mention the number with which you wish your subscription to begin.

372. Write to the publishers of "St. Nicholas," subscribing to the magazine and enclosing check or post-office order.

373. Write to a stationer whose address you know, and ask for a descriptive circular which you may use in ordering stationery.

374. Write to a house painter and ask him to call and make estimates for painting your house. Tell him where you live and when you can be at home to meet him.

375. Write to a boy who lives in your town. Tell him you are looking for somebody to shovel paths for you through the winter. Tell him where you live, how much work will be required, how much you will pay, and how early in the morning the paths should be shovelled. Ask for an immediate reply.

376. Your friend Frieda Schuyler writes to ask you about the Public Library in your city.

Answer her letter. Describe the library and tell her how much you use it.

377. Write a note to your friend Oliver Brown, asking him to tell you where he bought his camera.

378. Write a note to your friend Ruth Harper, telling her about the canary which has been given to you recently.

379. You live at Lynn, Mass., and you expect to spend the summer in Woodstock, Vermont. Write a letter to the postmaster of your city, asking him to forward your mail to you during your absence from home.

SECTION 380.

In previous lessons you have studied the **kinds of work** which words have to do in sentences.

Let us now gather together the principal facts which you have learned.

THE WORK WHICH WORDS DO.

1. Some words **name** persons, places, or things. Such words are called **Nouns.**

2. Some words **stand for** persons, places, or things, without actually naming them. Such words are called **Pronouns.**

3. Some words **describe** persons, places, or things. Such words are called **Adjectives.**

4. Some words **assert** something concerning a person, place, or thing. Such words are called **Verbs.**

5. Some words **modify** the **meaning** of verbs or adjectives. Such words are called **Adverbs.**

6. Some words **show** the **relation** of nouns or pronouns to other words in the sentence. Such words are called **Prepositions.**

7. Some words **join** other words or groups of words. Such words are called **Conjunctions.**

8. Some words, like *oh! ah! ow!* are mere cries or **exclamatory sounds** expressing sudden emotion, — as surprise, anger, or fear. Such words are called **Interjections.**

Every word in the Dictionary belongs to some one of these eight groups, which are called **Parts of Speech.**

The work which a word has to do determines its place among the Parts of Speech.

If the word *names* something, it is a noun. If it *stands for* a noun, it must be a pronoun. If it *asserts* something, it is a verb — and so on.

You have already discovered something about these Parts of Speech. Now you are ready to learn more about them.

SECTION 381.

Rule a sheet of paper like the model.

Write in the proper column, so far as you can, each word of the sentences on page 246.

You should make a separate list of all words which you cannot classify with certainty, and should not write any word in any column unless you are sure where it belongs.

Nouns.	Pronouns.	Adjectives.	Verbs.	Adverbs.	Prepositions.	Conjunctions.	Interjections.

NOTE FOR TEACHER. — Exercises of this nature may be continued indefinitely, but should *not* be absolutely exhaustive at this stage. It is well to use selections from the reading book at this point, but only on condition that doubtful words be passed by for the time being.

SECTION 382.

LESSON TO SHOW THAT THE SAME WORD MAY HAVE DIFFERENT USES IN DIFFERENT SENTENCES.

Remember that a word is always classified according to its **use** in the sentence. If the word is used to modify a noun in one sentence, and to modify a verb in another, it is an adjective in the first sentence and an adverb in the second.

1. The *fast* horse ran in the race.
2. The horse ran *fast*.

In the first sentence *fast* modifies the noun *horse*, and is an adjective. In the second sentence *fast* modifies *ran*, and is an adverb.

1. Our *walk* was a pleasant one.
2. We *walk* to school.

In the first sentence *walk* is a noun. Why?
In the second sentence *walk* is a verb. Why?

Ask yourselves this question, "What work does this word do in this sentence?" Then you can readily decide to what part of speech it belongs.

Learn to use your own judgment, to weigh the words in the sentence, to get their meaning, and to think how they are used. Then name them.

Find in your dictionary ten words each of which may be used in more than one way.

SECTION 383.

THE STUDY OF NOUNS.

You have already learned to recognize nouns and you are familiar with the definition : —

A Noun is the name of a Person, Place, or Thing.

In the following passage mention all the words which you think are nouns, and tell why you think so.

I, Robinson Crusoe, had a great, high, shapeless cap, made of goatskin, with a flap hanging down behind, as well to keep the sun from me, as to shoot the rain off from running into my neck, nothing being so hateful in these climates as the rain upon the flesh under the clothes. I had a short jacket of goatskin, and a pair of open-kneed breeches of the same. The breeches were made of the skin of a goat whose hair hung down such a length on either side that it reached to the middle of my legs. Stockings and shoes I had none, but I made me a pair of something, I scarce know what to call them, like buskins, to flap over my legs, and lace on either side, like spatterdashes [gaiters].

I had on a broad belt of goatskin dried, which I drew together with two thongs of the same, instead of buckles; and in a kind of frog on either side of this, instead of a sword and dagger, hung a little saw and hatchet, one on one side, one on the other. I had another belt not so broad, and fastened in the same manner, which hung over my shoulders, and at the end of it, under my left arm, hung two pouches, both made of goatskin, too; in one of which I carried my powder, in the other my shot. At my back I carried my basket, on my shoulder my gun.

SECTION 384.

FOR STUDY.

Everything which we can think about has a **name.** It is easy to recognize some names as **nouns,** because they name objects or persons that we see, or hear, or read about, every day. But it is sometimes difficult to realize that the names of thought-objects are as truly nouns.

Where there's a will, there's a way.

Here are two **nouns,** *will* and *way*. They **name things,** but not things which you can see, or hear, or touch, or taste, or smell. You can simply think about them, name them, and say or assert something about them.

In the following sentences you will find such nouns. Can you pick them out?

1. Honesty is the best policy.
2. Truth is stranger than fiction.
3. I value his friendship.
4. There was no obstacle in the path of his progress.
5. Flattery encourages deceit.
6. Covet earnestly the best gifts.
7. Temperance is a virtue.
8. Haste makes waste.
9. Sloth consumes like rust.
10. Youth is the time for sowing, age for reaping.

SECTION 385.

Write the names of ten actions: as, —

rowing, leaping, boxing, throwing.

Use these ten nouns in sentences of your own.

SECTION 386.

Write the names of ten things which you know by hearing: as, —

music, a song, a voice, a chirp, a rustle.

Use these nouns in sentences of your own.

SECTION 387.

Select the noun or nouns in each of the following sentences, and make original sentences in which the same nouns are used: —

1. A little neglect may breed much mischief.
2. Kindness is the music of good-will to men.
3. Contentment is better than riches.
4. Worth makes the man, and want of it, the fellow.
5. Be slow to anger. Let not the sun go down upon your wrath.
6. Pride goeth before destruction.
7. A thing of beauty is a joy forever.
8. Visions of sugar plums danced in their heads.
9. At the approach of night, I slept in a tree.

SECTION 388.

Write the names of ten things which you can think about, but cannot see with your eyes, or hear with your ears: as,—

Goodness, trust, mercy, truth, courage, cowardice, meanness, treachery, foolishness, wisdom.

Use these nouns in sentences.

SECTION 389.

Make oral sentences of your own in which you use the following words as nouns or names.

fault	peal	homage
excuse	twitter	loyalty
belief	thunder	deceit
pardon	conversation	escape
forgiveness	a rumble	effort
advantage	blast	permission

SECTION 390.

Make oral sentences of your own in which you use the following words as nouns.

fishing	ripple	thirst
reading	gurgle	hunger
helping	howl	strength
sailing	whisper	knowledge
buying	warble	freedom
selling	crackle	illness

SECTION 391.

Common and Proper Nouns.

1. That *person* lives in the *city*.
2. You know that *James Ryder* lives in *Chicago*.
3. The *steamship* crossed the *ocean* in safety.
4. The *Etruria* crossed the *Atlantic* in eight days.
5. We made a *camp* on the side of the *mountain*.
6. We visited *Camp Worth*, on *Mount Ossipee*.

Compare the pairs of nouns in the following columns.

person	James Ryder
city	Chicago
steamship	Etruria
ocean	Atlantic
camp	Camp Worth
mountain	Mount Ossipee

James Ryder is the name of a particular *person*.
Chicago is the name of a particular *city*.
Etruria is the name of a particular *steamship*.
Atlantic is the name of a certain or particular *ocean*.
Camp Worth is the name of a particular *camp*.
Mount Ossipee is the name of a particular *mountain*.

These names, *person, city, steamship, ocean, camp, mountain,* are names which may be applied to **any** object of their class, — any person, any city, any steamship, any ocean, any camp, any mountain. They are therefore called **common nouns,** because they are *common* to all objects in the class which they name.

James Ryder is the name of a particular person, and can be applied to that person only. *Chicago* is the name of a particular city, and the name cannot be applied to all cities. *Etruria* is the name of a particular steamship of the Cunard Line.

Such names are called **proper names** or **proper nouns.** If you look in the Dictionary, you will find that **proper** is derived from a word which means "one's own." One's own name, then, is a "proper" name.

Learn: —

Nouns are either Proper Nouns or Common Nouns.

A Proper Noun is the name of a particular person, place, or thing.

A Common Noun is a name which may be applied to any one of a class of persons, places, or things.

A Proper Noun should always begin with a Capital Letter.

SECTION 392.

1. *Write the names of ten of your schoolmates.*
2. *Write the names of ten towns or cities.*
3. *Write the names of ten birds that you know.*
4. *Write the names of two trees, flowers, vegetables, fruits, days, kinds of cloth, dishes, months, holidays.*

SECTION 393.

Use in oral sentences the names in the lists which you have made in studying the preceding section.

SECTION 394.

PERSONIFICATION.

It often happens in literature that an animal is referred to as if it were a person, and that a thing without life, or a quality of mind or character, is spoken of as having life and personal attributes. Thus, in all fables, animals are represented as speaking. In the poem "Lady Moon," the moon is addressed as if it were a person thinking and speaking. In proverbs and in poetry, we find examples of traits of character which are represented as acting. Thus, —

1. Pride goeth before destruction.
2. Truth crushed to earth shall rise again,
   Th' eternal years of God are hers.

This practice of attributing life and personality to inanimate things, and the power of speech to animals, is called **personification.** The noun which names the thing personified is written with a capital letter.

Here are examples of **personification.**

Find the nouns which name the thing personified, and observe how they are written.

Put into plain words the thought which is expressed through personification.

1. O velvet Bee! you 're a dusty fellow —
   You 've powdered your legs with gold.
2. Laziness travels so slowly that Poverty soon overtakes him.

3. Pride breakfasted with Plenty, dined with Poverty, and supped with Infamy.

4. If you will not hear Reason, she will surely rap your knuckles.

5. When Freedom from her mountain height
Unfurled her standard to the air,
She tore the azure robe of night
And set the stars of glory there.

6. O Solitude! where are the charms
That sages have seen in thy face?

7. The Frost looked forth one clear cold night.

8. In that mansion used to be
Free-hearted Hospitality;
His great fires up the chimney roared;
The stranger feasted at his board.

9. There we 'll drop our lines, and gather
Old Ocean's treasures in.

10. You Moon, have you done something wrong in heaven,
That God has hidden your face?

11. The weary Day turned to his rest.

12. Let not Ambition mock their useful toil,
Their homely joys, and destiny obscure;
Nor Grandeur hear with a disdainful smile
The short and simple annals of the poor.

SECTION 395.

Find instances of personification in previous lessons or in your reading book.

In every case you may try to express the thought in plain language.

SECTION 396.

Study the nouns in the following sentences: —

1. A *man* was working in the *field.*
2. *Men* were working in the *fields.*
3. The *boy* has a new *kite.*
4. *Boys* like to fly *kites.*
5. The *dog* ran mad.
6. Let *dogs* delight to bark and bite.
7. That *girl* is my sister.
8. The two *girls* are sisters.
9. The *church* stands by the side of the *road.*
10. You will see the *churches* at the meeting of the *roads.*
11. The *soldier* slept at his post.
12. The *soldiers* were led by General Smith.

Arrange all the italicized nouns in these sentences in two columns.

In the first column you may write the nouns which name one object, and in the second column those which name more than one object.

SECTION 397.

Find the nouns on pages 264, 265.

Tell whether each names one object or more than one.

SECTION 398.

SINGULAR AND PLURAL.

Learn the definitions: —

Nouns denote one object or more than one.

Nouns which denote a single object are said to be in the Singular Number.

Nouns which denote two or more objects are said to be in the Plural Number.

Man, field, kite, boy, and *dog* are in the **singular number.**

Men, fields, kites, boys, dogs are in the **plural number.**

SECTION 399.

In the following sentences you will find **nouns** in the **plural number.**

Read each sentence, changing the plural nouns to the singular number. Thus, —

These leaves fell from the elm trees. [Plural.]
This leaf fell from the elm tree. [Singular.]

1. I can hear the songs of the orioles.
2. The boys are passing by with skates flung over their shoulders.
3. The streams are running down the sides of the hill.
4. The chickadees have come to the trees near our house.
5. I found these chestnut burrs under the trees.
6. I have seen bluejays carry off nuts.

SECTION 400.

Write the following sentences, changing each plural noun to the singular:—

1. Squirrels like to make their nests in hollow trees.
2. The brown buds burst their coats in the spring.
3. The ships have left the harbor and spread their sails.
4. Robins like to build their nests in apple trees.
5. The new years come and the old years go.
6. Spiders are very patient in weaving their webs.
7. Many trees lose their leaves in the fall.
8. Two bluebirds built their nests in our lane.
9. The jays stole corn from my neighbor's corn crib.
10. The crocuses are wondering when spring will come.
11. The trees are loaded with fruit.
12. These oranges came from Florida.
13. The leaves fall fluttering from the trees.

SECTION 401.

In "Treasure-Boxes" (pp. 221, 222), find the nouns and tell whether they are in the singular number or the plural number.

SECTION 402.

Make a list of twenty-five names of familiar objects.

After making the list you may write sentences in which you use the nouns in the plural number.

SECTION 403.

SINGULAR AND PLURAL.

Most nouns show by their form whether they name one object or more than one, — that is, whether they are in the Singular or the Plural Number.

Change the following sentences so as to make the statement about more than one object: as, —

The *boys* were playing in the yard.

1. The *boy* is playing in the yard.
2. The *dog* barked noisily.
3. The *brook* leaps over the stones.
4. The *bush* grows by the wall.
5. The *horse* is fearless and fleet.
6. The *butterfly* is red.
7. The *hen* cackles.
8. The *plate* is broken.

Write the italicized words in a column and complete the pairs. Thus, —

ONE (SINGULAR)	TWO OR MORE (PLURAL)
boy	boys
dog	dogs

What is the difference in *form* between the singular and the plural of each noun in your lists?

The Plural Number of most nouns is formed by adding *s* or *es* to the Singular.

SECTION 404.

Write a list of nouns which form their plural by adding s *to the singular.*

You should see how long a list you can make.

If any nouns which do not follow the rule occur to you, you may write them in a separate list, giving both singular and plural.

Read your lists in the class.

SECTION 405.

IRREGULAR PLURALS.

As you have just learned, nouns regularly form the **plural** by adding *s* or *es* to the **singular.** When a plural is formed in any other way, it is said to be **irregular.**

There are several **irregular** ways of forming the **plural** of nouns. You can discover these ways for yourselves if you observe carefully. The exercise will be as pleasant as a game.

1. *Turn to some story in your reader and pick out all the nouns whose meaning you know. Write a list of these nouns.*

2. *Make a list of the plural forms of these nouns, writing in one column the plurals which are regular, and in another column the irregular plurals.*

SECTION 406.

1. *Study your list of irregular plurals* (*Section 405*).

Try to arrange them in groups, putting together those which are formed in the same way.

2. *Study these groups, and try to describe the way in which the plural is formed in each.*

3. *Make a rule to fit your description.*

Example: —

SINGULAR: — knife, wife, sheaf.
PLURAL: — knives, wives, sheaves.

RULE. — Some nouns ending in *f* or *fe*, form their plural by changing the *f* to *v* and adding *s* or *es*.

SECTION 407.

PLURALS OF LETTERS AND FIGURES.

In the following examples you will observe a peculiar use of the **apostrophe**: —

1. You must dot your *i's* and cross your *t's*.
2. Mind your *p's* and *q's*.
3. Count to 100 by *2's*.
4. Your *F's* and *T's* are not well made.
5. How many *8's* are there in 64?

The plural of a Letter or Figure is written with an apostrophe and *s*.

Make ten sentences in each of which you use the plural of a letter or a figure.

SECTION 408.

STUDY OF A PICTURE.

ON THE PRAIRIE. BY DUPRÉ.

This picture was painted by Julien Dupré, a French artist. You will find his name under the picture. Among his paintings are many scenes from country life.

Study the picture and find all that you can in it.

SECTION 409.

Write a description of the picture.

SECTION 410.

Write a simple story, or description, suggested by the picture.

SECTION 411.

NOTE OF INVITATION AND REPLY.

Mrs. Mason requests the pleasure of Miss Newton's company at dinner on Thursday, October ninth, at seven o'clock.

1574 Roberts Avenue.

Monday, September 29.

REPLY (ACCEPTING).

Miss Newton accepts with pleasure Mrs. Mason's kind invitation to dinner on Thursday, October ninth, at seven o'clock.

49 Irwin Street.

Tuesday, September 30.

REPLY (DECLINING).

Miss Newton regrets that serious illness in her family prevents her accepting Mrs. Mason's kind invitation to dinner on Thursday, October ninth.

49 Irwin Street.

Tuesday, September 30.

These models may be used in writing a formal invitation and a reply.

SECTION 412.

Write a note of invitation, and a reply, accepting.

SECTION 413.

Write an informal note of invitation to an old friend and a formal note to an acquaintance.

SECTION 414.

Ownership or Possession.

You have already learned that nouns usually show by their form whether they name one object or more than one. Most nouns also change their form to denote **ownership** or **possession.** In previous lessons you have learned to write such nouns; you are now ready to study carefully the different ways in which **ownership** or **possession** is indicated.

Find, in the following sentences, nouns which indicate ownership or possession.

You should carefully observe the **form** of each noun, and compare this form with the common form of the noun.

1. Webster's great gift was oratory.
2. The bird's note came clearly through the frosty air.
3. The boys were called to the Doctor's study.
4. Tom's room was on the east side.
5. The blacksmith's work is done.
6. The pen was made from an eagle's feather.
7. This is the king's highway.
8. The old man understood the boy's motive.
9. The ship's guns sounded through the fog.
10. Have you read "A Child's Dream of a Star"?
11. A chieftain's daughter seems the maid.
12. This is our flag, our country's flag.

SECTION 415.

OWNERSHIP OR POSSESSION.

Ownership or Possession is usually indicated by adding an apostrophe and *s* to the singular form of the noun.

The form of the noun which is used to denote possession is called the Possessive Form, or the Genitive.

In learning the rule, you should use the name which your teacher prefers. It is well to know both names, since both are in common use.

NOTE. — A proper noun of more than one syllable, ending in *s*, may add *'s* or *'* alone to form the genitive. Thus, —

Jonas's book is a history.
Jonas' book is a history.
Mr. Douglas's horse is a roan.
Mr. Douglas' horse is a roan.

SECTION 416.

Select from your reading book ten sentences containing the genitive form of a noun.

Copy these and bring them to the class.

SECTION 417.

Use the genitive form of the following nouns in sentences of your own: —

Man, boy, child, horse, deer, fish, tree, woman, ship, John, George Washington.

SECTION 418.

WRITING THE GENITIVE OR POSSESSIVE PLURAL.

Observe the following sentences: —

1. The sound of the horse's feet came nearer.
2. The sound of the horses' feet came nearer.

In reading the first sentence, we know that **one** horse was heard; in reading the second, we know that **more than one** horse was coming.

What tells us this? The **place of the apostrophe.** In the **singular** noun, denoting possession, the apostrophe precedes the *s* (**'s**). In the **plural** noun, **denoting possession,** it follows the *s* (**s'**).

Study the following examples: —

1. The oriole's nest swings from the elm bough.
2. The orioles' quarrel was evident.
3. The soldier's knapsack was heavy.
4. The soldiers' march was long and weary.
5. The fish's fins are sharp.
6. The fishes' fins are sharp.
7. The robin's song came across the meadow.
8. We heard the robins' songs.
9. The merchant's goods were destroyed by fire.
10. The merchants' goods were destroyed by fire.
11. The elephant's tusks furnished much ivory.
12. The elephants' tusks furnished much ivory.

What kind of plurals (regular or irregular) appear in the examples above?

Learn the rules: —

The Genitive Form of a Noun (denoting possession) is written with an Apostrophe.

The Genitive Singular ends in the apostrophe and s ('s). The regular Plural, already ending in s, takes the apostrophe only.

SECTION 419.

WRITING THE GENITIVE PLURAL.

Study these examples: —

1. The man's hat was blown away. [Singular.]
2. The men's voices were loud. [Plural.]
3. The child's name is Joseph. [Singular.]
4. The children's names are John and Mary. [Plural.]
5. The mouse's teeth are sharp. [Singular.]
6. Mice's teeth are sharp. [Plural.]

Observe the plural genitives. These plurals are irregular, and none of them ends in *s*. In order to denote possession, the apostrophe and *s* (*'s*) are added to the plural as well as to the singular.

Learn: —

Whenever the plural form of a noun does not end in s, the apostrophe and s are added in the genitive of both singular and plural.

Exception. — When nouns are alike in both numbers, — as *sheep* (singular), *sheep* (plural), — the apostrophe and *s* (*'s*) are added to the singular noun and *s* apostrophe (*s'*) to the plural noun, to denote ownership.

SECTION 420.

Study these sentences; then write them from dictation.

1. Men's houses are their castles.
2. Charles's father is a farmer.
3. The children's voices were heard through the mist.
4. The mountain's crest is white with snow.
5. These orchids are called "Ladies' Slippers."
6. The Chinese use birds' nests for food.
7. The schools are the nation's pride.
8. The oxen's horns are twisted.
9. He dwells far from the city's din.

SECTION 421.

THE POSSESSIVE OF-PHRASE.

In studying the examples in Section 418, we observed that the **place of the apostrophe** showed the reader, in many cases, whether one person was designated as owner or more than one. This distinction, however, is seen by the **reader** only, and the **listener** is often confused, because there is no difference in sound between the genitive singular and the genitive plural.

Thus, in the following sentences: —

The soldier's march was long and weary,
The soldiers' march was long and weary,

the listener cannot tell whether one soldier is meant, or more than one. In such cases, for the sake of clearness, a **phrase** takes the place of the **genitive.**

Both "The march of the soldier" and "The march of the soldiers" are perfectly plain to both reader and hearer.

Again, though it would be correct to say, "The ox's horns are long and curved," the sentence is smoother and more pleasing if we say, "The horns of the ox are long and curved."

The Possessive Phrase beginning with "of" is often substituted for the genitive form of the noun, for the sake of clearness or smoothness.

SECTION 422.

Compare these coupled sentences.

Which wording seems better to you, in each case?

1. The church's spire can be seen beyond the hill.
2. The spire of the church can be seen beyond the hill.
3. The box's lid is square.
4. The lid of the box is square.
5. The cities' inhabitants have come from different countries.
6. The inhabitants of the cities have come from different countries.
7. The picture's frame is too wide.
8. The frame of the picture is too wide.

Find sentences in which the *of*-phrase is used.

Try to substitute the genitive form of the noun for the *of*-phrase, and observe the effect.

SECTION 423.

REST.

Rest is not quitting
  The busy career;
Rest is the fitting
  Of self to one's sphere.

'Tis the brook's motion,
  Clear without strife;
Fleeting to ocean,
  After its life.

'Tis loving and serving
  The highest and best;
'Tis onward, unswerving, —
  And this is true rest.

GOETHE.

Study the poem. Then copy it, learn it by heart, and write it from memory.

SECTION 424.

Write from dictation: —

It is not growing like a tree
In bulk, doth make men better be;
Or standing long an oak, three hundred year,
To fall a log at last, dry, bald and sere.
  A lily of the day
  Is fairer far in May;
Although it fall and die that night,
It was the plant and flower of light.

BEN JONSON.

SECTION 425.

THE SHEPHERDESS.

THE SHEPHERDESS. BY MILLET.

Study the picture and talk about it in the class.

SECTION 426.

"The Shepherdess" was painted by the great French artist, Jean François Millet (1814–1875).

Learn all that you can, from books or through friends, of the life and work of Millet.

You may arrange carefully all that you learn (see Section 340), and then write it out.

SECTION 427.

About Verbs.

You have already discovered the work of the **verb** in the sentence. It is the only word which can be used to **assert** anything.

Find the verbs in the following sentences: —

1. John plays ball.
2. Mary makes bread.
3. The bird flies through the air.
4. The miller grinds corn.
5. The fruit falls from the trees.
6. The fish leaps out of the water.
7. The lion roars frightfully.
8. The axe slips from his hand.

Insert verbs in the blanks in the following incomplete sentences: —

1. De Soto —— the Mississippi River.
2. Daniel Webster —— a statesman.
3. The soldiers —— the flag.
4. Water —— down hill.
5. Apples —— upon trees.
6. The boy —— his lesson.
7. Thistles —— a plague to farmers.

Find, in your Reader or Geography, words which you know to be verbs. Bring a list of these words to the class.

SECTION 428.

VERB–PHRASES.

It sometimes happens that the verb consists of more than one word. Thus, —

1. I *study* geography.
2. I *shall study* geography.
3. I *have studied* geography.
4. I *may study* geography.
5. I *am studying* geography.
6. I *shall be studying* geography soon.

In the first example, the verb consists of one word, *study*. The assertion is made by that single word. In the second, third, fourth, and fifth sentences, two words (*shall study*, *have studied*, *may study*, and *am studying*) are required, and in the sixth sentence we find three.

Shall study, *have studied*, *may study*, *am studying*, *shall be studying*, and other similar groups of words which are united to do the work of a verb, are called **verb-phrases.**

You will learn by-and-by that every part of the verb-phrase has its particular work to do, but now it is enough for you to recognize the verbs and the verb-phrases when you see them.

SECTION 429.

In some page of your reading book find all the verb-phrases you can.

You may write the words in lists and read your lists in the class.

SECTION 430.

In the following sentences the italicized words form the **verb-phrases.**

Read each sentence, and name the verb or verb-phrase which it contains.

After reading the sentence, make a similar sentence of your own containing a verb or a verb-phrase.

1. The town-crier *has rung* his bell at a distant corner.
2. Little Annie stands on her father's doorsteps.
3. The crier *is telling* the people that a lion, and an elephant, and a royal tiger, and a horse with horns, and other strange beasts from foreign countries, *are come* to town.
4. Perhaps little Annie *would like* to see them.
5. She *shall take* a ramble with me.
6. She trips lightly along, as if she *were forced* to keep hold of my hand lest her feet *should dance* away from the earth.
7. Now we turn the corner, and the crowds *are moving* slowly.
8. A man *is trundling* a wheelbarrow along the pavement.
9. Annie passes on with fearless confidence; nobody jostles her, all turn aside to make way for little Annie.
10. Now her eyes brighten with pleasure.
11. A street musician *has seated* himself on the steps of yonder church and pours forth his strain to the busy town.

SECTION 431.

Use each of the following verbs and verb-phrases in a sentence of your own.

may go	am working	was driven
is trying	has been running	have been studying
shall be playing	may be reading	were trying
was sewing	am thinking	were rushing
is flying	strike	speak
walk	am singing	have been writing

SECTION 432.

COMPARISONS.

The following groups of words suggest comparisons which are in common use.

Complete each comparison.

Observe the adjectives used in the comparisons.

Name other objects to which those adjectives could be applied.

1. As green as ——.
2. As red as ——.
3. As busy as ——.
4. As good as ——.
5. As quick as a ——.
6. As swift as an ——.
7. As strong as ——.
8. As gentle as a ——.
9. As true as ——.
10. As happy as a ——.
11. As wise as a ——.
12. As harmless as a ——.
13. As slow as a ——.
14. As hard as ——.
15. As sharp as ——.
16. As smooth as ——.
17. As blue as ——.
18. As solemn as an ——.
19. As clear as ——.
20. As careless as ——.

SECTION 433.

FOR CONVERSATION.

This description of a foggy November in London was written by the English poet Thomas Hood. You may read the lines and talk about them in the class.

NOVEMBER.

No sun — no moon!
No morn — no noon —
No dawn — no dusk — no proper time of day —
No sky — no earthly view —
No distance looking blue —
No road — no street — no "t' other side the way" —
No end to any Row —
No indications where the Crescents go —
No top to any steeple —
No recognitions of familiar people —
No courtesies for showing 'em —
No knowing 'em! —
No travelling at all — no locomotion —
No inkling of the way — no notion —
No mail — no post —
No news from any foreign coast —
No Park — no Ring — no afternoon gentility —
No company — no nobility —
No warmth — no cheerfulness, no healthful ease,
No comfortable feel in any member —
No shade, no shine, no butterflies, no bees,
No fruits, no flowers, no leaves, no birds —
NOVEMBER!

SECTION 434.

FOR STUDY.

VERBS WHICH EXPRESS ACTION.

Most **verbs** express **action,** — that is, they tell what the subject **does.**

Select the verbs in the following sentences and arrange them in two columns.

In the first column you may write those verbs which seem to you to express action. In the second column you may write those which do not.

1. I like apples.
2. The captain felt the reproof.
3. The trees grew near the river.
4. The men promptly obeyed the order and the boat glided swiftly down the stream.
5. The soldiers halted at the command of the officer.
6. James is right and Mary wrong.
7. Am I my brother's keeper?
8. "Hold on!" cried the pilot.
9. "I am old, you can trust me," said the linnet.
10. A traveller through a dusty road,
    Strewed acorns on the lea.
11. Ye were little at the first, but mighty at the last.
12. The fortune will be mine.
13. The cold within him froze his old features, nipped his pointed nose, shrivelled his cheek, stiffened his gait, made his eyes red, his thin lips blue, and spoke out shrewdly in his grating voice.

SECTION 435.

FOR STUDY.

THE OBJECT OF THE VERB.

Some verbs which express action are followed by a noun or pronoun which names the **receiver of the action** or **the result of the action.** Thus,—

Receiver of the action.

1. The child broke his *plaything.*
2. The hunter killed the *bear.*
3. The Indian bent his *bow.*
4. The woman cut the *pie.*

Result of the action.

5. The man built the *wall.*
6. The dressmaker made the *dress.*
7. The mouse gnawed a *hole* in the cheese.
8. The child wrote a *letter.*

The first four sentences contain nouns which name the **receiver** of the action expressed by the verb. Thus, in (1) the child **performs** the action (breaking) and the plaything **receives** it. In (2) the hunter performs the action (killing) and the bear receives it. In (3) the Indian performs the action (bending) and the bow receives it. In (4) the woman performs the action (cutting) and the pie receives it.

Each of the nouns (*plaything, bear, bow, pie*) names the **receiver** of the action expressed by the verb.

In (5) the man *builds,* and the *wall* is the **result** of his building. In (6) the dressmaker makes, and the dress is the result of her making. In (7) the mouse gnaws, and the hole is the result of its gnawing. In (8) the child writes, and the letter is the result of his writing.

SECTION 436.

On page 287 find words, or groups of words, which name the receiver or the result of an action expressed by a verb.

SECTION 437.

In the following sentences point out (1) *the subject,* (2) *the verb,* (3) *the object.*

In preparing for the exercise, you should rule your paper as in the following example.

SUBJECT	VERB	OBJECT
James	found	a pearl
The Spaniards	burned	their ships
Columbus	discovered	America
I	see	you
The artist	paints	a picture

1. The soldier began his story.
2. I heard a loud noise.
3. The story surprised me.
4. The noise frightened the horse.
5. I have described Tom's school days.
6. Tom followed his guide.
7. The deer-slayer tossed the tomahawk into the canoe.
8. The crew understood the situation.
9. The pilot gave the command distinctly.
10. Ichabod wore a small wool hat.
11. The party had now reached the road.
12. They found the horse next morning.

SECTION 438.

DAFFODILS.

I wandered lonely as a cloud
That floats on high o'er vales and hills,
When all at once I saw a crowd,
A host, of golden daffodils,
Beside the lake, beneath the trees,
Fluttering and dancing in the breeze.

Continuous as the stars that shine
And twinkle on the milky way,
They stretched in never-ending line
Along the margin of a bay:
Ten thousand saw I at a glance,
Tossing their heads in sprightly dance.

The waves beside them danced; but they
Outdid the sparkling waves in glee:
A poet could not but be gay
In such a jocund company.
I gazed, and gazed, but little thought
What wealth the show to me had brought;

For oft, when on my couch I lie
In vacant or in pensive mood,
They flash upon that inward eye
Which is the bliss of solitude;
And then my heart with pleasure fills,
And dances with the daffodils.

WORDSWORTH.

SECTION 439.

Read to yourself the poem on page 290 two or three times, or until the lines become familiar to you.

What is the subject of the poem?

How does the poet describe himself in the first stanza?

Wordsworth loved to spend his days in wandering over the hills. When he says that he is "lonely," does he mean simply that he is alone, or is he describing his mood? Does his mood change during the walk? What words indicate the change? What was the cause of the change? How does he describe the daffodils?

What words or phrases, in the description of the daffodils, show the joyousness of the poet's feelings? What kind of "company" has he now?

SECTION 440.

Tell what you think these proverbs mean, and when you think it would be appropriate to use them.

For example: — All the children worked together to pick up the papers scattered about the school yard. The teacher said, "That is good. Many hands make light work."

1. Many hands make light work.
2. There is no smoke without some fire.
3. Rome was not built in a day.
4. Take time by the forelock.
5. Little and often fills the purse.
6. He laughs best who laughs last.
7. Let them laugh that win.
8. It is a long lane that has no turning.
9. Time and tide wait for no man.
10. Wisdom is better than rubies.

SECTION 441.

Predicate Adjectives.

There are a few little **verbs** in our language which are very helpful. They appear in our sentences oftener than any other verbs. These are: *is, am, was, were, has been, have been, shall be, will be,* and a few others like them. They do not express action, like *walk, run,* or *go,* but they have a special work of their own. This work you will discover if you study the following sentences: —

The robin is cheery.
James is lame.
The boy was tardy.
He has been ill.
Kate will be sorry.

Find the verb in each sentence.

If you observe the words which follow the verbs, you will find that they are **adjectives.** In these sentences they describe the subject.

Here we find an adjective standing in the **predicate,** yet describing the **subject.** This is called a **predicate adjective.**

The verb makes an assertion, not simply by expressing meaning of its own, as in other sentences, but by tying the subject and the predicate adjective together. A verb which has this use is called a **copula,** or "coupler."

Change the following phrases to sentences by inserting the copula. Thus, —

The merry boy. The boy is merry.

The rosy-cheeked girls, the merry children, the juicy apple, the heavy load, the gentle horse, the difficult lesson, the fleecy cloud, the turbulent river, the old house, the yellow paper.

SECTION 442.

The **copula** sometimes ties together the **subject** and a **noun** or **pronoun** which explains the subject, as in the sentence, "John is my brother."

The noun following the copula in the predicate is called a **predicate noun.**

Find the predicate noun in each of the following sentences. Name the parts of each sentence (subject and predicate).

1. Those ships are warships.
2. The mountain which you see is Mount Shasta.
3. Madrid is the capital of Spain.
4. His speech was the event of the evening.
5. Fruit is an important export of California.
6. Samuel Adams was a statesman.
7. The golden-rod is a wayside flower.
8. The name of that famous inventor is Edison.
9. You are a patriot, Sir.
10. The Marseillaise is the French battle hymn.

SECTION 443.

Find the copula in each of these sentences.

Is it followed by a predicate **noun** or a predicate **adjective?**

1. All his fingers are thumbs.
2. A friend in need is a friend indeed.
3. The child is father of the man.
4. In all climates spring is beautiful.
5. Weeds are great travellers.
6. All things are new.
7. The sea is calm now.
8. The trees are Indian princes.
9. The ant is no sluggard.
10. The English sparrow is a little John Bull.
11. Brevity is the soul of wit.
12. The virtue of prosperity is temperance, the virtue of adversity is fortitude.

SECTION 444.

Write from dictation: —

WHAT IS FEAR?

During the battle of Waterloo two French officers were advancing to charge a greatly superior force.

One of them, observing that the other showed signs of fear, remarked, "Sir, I believe you are frightened."

"Yes, I am," was the reply. "If you were half as much frightened, you would run away."

He who acts in spite of fear may be even more brave than he who has no fear.

SECTION 445.

1840 **HOPEDALE NURSERIES** 1899

Hardy Shrubs, Trees, Vines,
Evergreens and Perennials.

A large and fine stock of well-rooted plants, grown in a sandy loam. Good plants, best sizes for planting; very cheap.

Priced Catalogue free on application.

T. R. ELLIOT, - - - Hopedale, R. I.

This advertisement was cut from a daily paper.

Study it according to the following plan: —

1. What is the purpose of the advertisement?
2. What does it tell?
3. Write in a paragraph the items contained in the advertisement, using complete sentences.
4. Compare your paragraph with the advertisement.

Which is longer? Which makes the items the more emphatic? the more attractive? Which would cost more if printed?

5. What are desirable qualities in an advertisement?

SECTION 446.

Lost — On Sunday, April 10, in Worcester, an English setter, tan and white, tan ears and large spots of tan on each side; suitable reward will be given for information leading to its recovery. Address Box 65, Worcester, Mass.

Study this advertisement as in the Section above.

You may imagine that you have seen the dog, and know where it is. Write to the address given, in answer to the advertisement, and tell what you know about the dog.

SECTION 447.

Wanted, on a farm a few miles out of Buffalo, a man of about thirty-five years, who has had experience in farming, in vegetable and flower gardens, and in care of the lawn. A man of unexceptionable habits, who is honest, capable, and prompt, can find a good place. First-class references required. Address, stating age and experience, A. K. S., "Buffalo Globe." S Tu Th 6 t : mh 11

Study the advertisement.

What or who is wanted? Where is he wanted? For what work is he wanted? What must his qualifications be? What are "references"? Why are they required?

NOTE. — The letters at the end of the last line indicate the time of the first appearance of the advertisement (March 11), the number of times it is to be inserted (*6 t*, or six times), and the days on which it is to appear (Saturday, Tuesday, Thursday).

Look for these marks in other advertisements and see if you can read them.

SECTION 448.

Answer the advertisement in the preceding Section, and address your reply as requested.

SECTION 449.

You have lost a pocket-book. Write an advertisement describing it fully as to size, color, material, and contents. Ask to have it returned to your address.

SECTION 450.

STUDY OF PRONOUNS.

There are very few **pronouns** in our language, compared with the great number of nouns, adjectives, and verbs. It is a curious fact, however, that a large proportion of the mistakes in the use of English occur in the choice of pronouns.

You should study very carefully the Sections which deal with **pronouns.** The rules will guide you in choosing the proper form. Mistakes in the choice of words betray ignorance.

Find in the following sentences all the words which you think are pronouns. Write them in a list and see how many different forms you find.

1. I saw him once before as he passed by the door.
2. Here is Mary; she wishes to speak to you.
3. The children stood watching them out of the town.
4. I come to bury Cæsar, not to praise him.
5. To what warm shelter canst thou flee?
6. I will abide on thy right side and keep the bridge with thee.
7. We know the forest round us, as seamen know the sea.
8. They shook the depths of the desert gloom with their hymns of lofty cheer.
9. Do not run after happiness; seek to do good and you will find that happiness will run after you.

SECTION 451.

STUDY OF PRONOUNS.

Pick out all the pronouns that you can find in the following sentences. Write them in a column.

1. I, Tom Jones, live at Plymouth with my father, and my cousin George lives near me.

2. You, Tom Jones, live at Plymouth with your father, and your cousin George lives near you.

3. He, Tom Jones, lives at Plymouth with his father, and his cousin George lives near him.

4. It (Tom's book) is kept in its place on the shelf, where Tom can easily reach it.

In sentences 1, 2, and 3 all the **pronouns** refer to the same **person,** Tom Jones. Every one of the different pronouns is necessary, because each has its own special work to do. Let us see what special work is assigned to these little members of the family of words.

In sentence 1, Tom is speaking, and the pronouns which represent him as **speaking** are *I*, *my*, and *me*.

In sentence 2, Tom is spoken to, and the pronouns which represent him as **spoken to** are *you* and *your*.

In sentence 3, Tom is spoken of, and the pronouns which represent him as **spoken of** are *he*, *his*, and *him*.

In sentence 4, the book is spoken of, and the pronouns which represent it as **spoken of** are *it* and *its*.

Some pronouns show whether the person they stand for is speaking, spoken to, or spoken of. These are called Personal Pronouns.

The pronouns which represent the person as **speaking** are said to be in the **first person.**

The pronouns which represent the person as **spoken to** are said to be in the **second person.**

The pronouns which represent the person (or thing) as **spoken of** are said to be in the **third person.**

It, though it stands for a thing and not a person, is nevertheless called a personal pronoun. It always stands for the **thing spoken of,** and is, therefore, always in the third person.

SECTION 452.

Turn to the poem "In School Days" (p. 230), and find all the pronouns.

In every case you should name the noun to which the pronoun refers, and tell whether it represents the speaker, the person spoken to, or the person spoken of.

You may read the lines again, naming the person of each pronoun.

SECTION 453.

Find the pronouns in the following sentences.

Tell whether the pronoun is in the first, second, or third person. Give your reasons.

1. I chatter, chatter, as I flow,
   To join the brimming river.
2. It is I, be not afraid.
3. We are seven.
4. It is we who are to blame.
5. Thou shalt love thy neighbor as thyself.
6. It is thou who art chosen to rule.
7. Fun and frolic no more he knows.
8. It was he whom I called.
9. Down the dale she tripped.
10. It is she to whom the blackbird sang.
11. They were my friends.
12. It is they to whom I turn for comfort.
13. I do not know who called.
14. Who is it that needs our help?
15. Do not shoot me, Hiawatha.
16. This measure will strengthen us; it will give us character abroad.
17. Father will come to thee soon.
18. Hear him call in his merry note.
19. I watch him as he skims along.
20. He's singing to me, he's singing to me.
21. We saw them enter the farmyard gate.
22. This is the man whom you wanted.
23. Whom did you call?
24. I wandered lonely as a cloud.

SECTION 454.

Make a list of the pronouns on page 300. Arrange them in two columns.

In the first column you should write all the pronouns which refer to a noun in the **singular number.**

In the second column you should write the pronouns which may refer to a noun in the **plural number.**

Learn this important rule: —

A Pronoun must agree in Number with the Noun to which it refers.

Answer the following questions: —

What must be the number of the noun to which the pronoun *I* refers? *he? it? they? we? you? us? them?*

SECTION 455.

Fill the blanks with pronouns: —

1. Every child carried —— book home.
2. Every crow thinks —— own young are white.
3. I think a child should learn —— own lesson.
4. Each man brought —— contribution.
5. Virtue is —— own reward.
6. They gave, every man according to —— ability.
7. Every one should act as —— conscience directs.
8. Every one must do —— duty, at all hazards.

SECTION 456.

Correct Use of Pronouns.

In preceding Sections, you have studied the **use of pronouns,** and have discovered that pronouns have various forms, according to their use.

In expressing your own thoughts, you must use pronouns with great care. The following rules will help you. By-and-by you will learn enough about grammar to know the reasons for the rules.

I, thou, he, she, it, you, they, who may be used as **subjects,** or may follow the **copula.**

Me, us, him, them, whom can be used only as the **object** of a verb or after a preposition.

Her may be used as **object** or to denote **possession.**

Examples: — I see *her.* This is *her* book.

You and *it* may be used as **subject** or **object,** or after the **copula.**

Examples: —

You are my brother.

The offender is *you.* I see *you.*

Where is my book? I have lost *it.* *It* was on the table this morning.

In these examples, pronouns are correctly used. You should study the examples and make similar sentences of your own.

SECTION 457.

DAYBREAK.

A wind came up out of the sea
And said, "O mists, make room for me."

It hailed the ships and cried, "Sail on,
Ye mariners, the night is gone;"

And hurried landward far away,
Crying, "Awake! it is the day."

It said unto the forest, "Shout!
Hang all your leafy banners out!"

It touched the wood-bird's folded wing
And said, "O bird, awake and sing;"

And o'er the farms, "O chanticleer,
Your clarion blow; the day is near."

It whispered to the fields of corn,
"Bow down, and hail the coming morn."

It shouted through the belfry tower,
"Awake, O bell! proclaim the hour."

It crossed the churchyard with a sigh,
And said, "Not yet! in quiet lie."

LONGFELLOW.

Study the poem and try to get the meaning of every line.

SECTION 458.

Learn by heart the poem in the preceding Section, and write it from memory.

SECTION 459.

THE THOUGHT IN THE SENTENCE.

Study the following sentences, until you understand the meaning of each: —

1. The reward of one duty fulfilled is the power to fulfil another.
2. No endeavor is in vain,
   Its reward is in the doing,
   And the rapture of pursuing
   Is the prize the vanquished gain.
3. Have thy tools ready. God will find thee work.
4. Have thy distaff ready. God will send the flax.
5. Trust God, and keep your powder dry.
6. Heaven helps those that help themselves.

Explain the first selection; the second.

Compare the thought in the first and the second selection.

Can you give an example of some task which makes you able to perform another?

To whom is the "reward of the doing" given?

Can you give examples which you have observed?

Explain the third selection.

Compare Nos. 3, 4, 5, and 6.

What do they teach? Why do you find the same thought expressed in so many ways?

SECTION 460.

THE THOUGHT IN THE SENTENCE.

Study the following sentences until the thought is plain to you; then express it in your own words.

1. In the heart of the rabbit fear constantly abides.

2. A cunning man overreaches no one half so much as himself.

[Show that this is true.]

3. Worth makes the man, and want of it the fellow.

4. The present is the living sum-total of the whole past.

[Can you explain this?]

5. Always there is seed being sown silently and unseen, and everywhere there come sweet flowers without our foresight or labor.

[Give examples to show that this is true.]

6. None preaches better than the ant, who says nothing.

[How does the ant preach?]

7. The streets are dumb with snow.

8. The meadows lie like emeralds set in the bushy hedgerows.

After you have expressed the thought in your own words, you may compare your expression with the sentences which you have studied.

SECTION 461.

FOR STUDY.

Observe the verbs in the following sentences: —

1. We walk to school every day.
   Mary walks to school every day.
   She walks to school every day.
2. They run fast.
   The boy runs fast.
   He runs fast.
3. The farmers sow wheat.
   The farmer sows wheat.
   He sows wheat.

In the first group of sentences the same verb *walk* is used in all three examples. In two of them, however, it appears in a different form, *walks*. In the second group we find *run* and *runs;* in the third group, *sow* and *sows*.

This form of the verb, ending in *s*, is sometimes called the *s-form*.

Read the following rule, then study the examples.

The s-form of the verb is used only when the subject is a singular noun or a pronoun in the third person and singular number.

Never use the s-form of the verb with a plural subject.

Use the following verbs correctly in sentences.

comes	goes	tries	carries	follows	brings
falls	works	speaks	studies	learns	plays

NOTE. — *Is, was, has,* and *does* always follow the rule which you have just learned.

SECTION 462.

Change the subject of each sentence to a noun, or to a pronoun of the third person, and observe the necessary change in the form of the verb.

Example: —

1. I see the pine boughs waving in the wind.
2. He sees the pine boughs waving in the wind.

1. I see the dew on the daisies and clover.
2. I watch the sun as it sinks in the west.
3. I know a bank where the wild thyme blows.
4. I bring fresh showers for the thirsting flowers.
5. I enjoy many happy days.
6. I know a shady hollow near the brook.
7. I use acorn cups for saucers.
8. I like a boy who tells the truth.
9. I call the ocean my friend.
10. I have a plan for our summer excursion.
11. I think John does his best.
12. I do all that I can to please you.

SECTION 463.

Use the following verbs correctly in sentences of your own. In every case let the word be a part of a verb-phrase in the predicate.

Example: — I *have broken* my kite.

Blown, chosen, come, done, drawn, drunk, driven, eaten, fallen, flown, forgotten, frozen, given, grown, known, risen, shaken, seen, sunk, spoken, stolen, torn, worn, written.

SECTION 464.

THE IMPERIAL COURIER. BY SCHREYER.

"The Imperial Courier" was painted by Schreyer, an artist whose pictures of horses are very celebrated.

What does the name of the picture mean?

What do you see in the picture?

How can you describe the driver? the other occupant of the sleigh? the horses? the wolves?

What does the picture tell you about the country through which the courier is travelling?

SECTION 465.

Write a description of the picture in Section 464.

SECTION 466.

Write a story suggested by the picture.

SECTION 467.

THE CLAUSE.

A sentence may contain more than one subject and one predicate.

Study the following sentences: —

1. Lowell wrote the *Biglow Papers.*
2. You know that Lowell wrote the *Biglow Papers.*
3. Lowell wrote the *Biglow Papers,* and Longfellow wrote *Evangeline.*

In the first sentence "Lowell" is the subject, and "wrote the *Biglow Papers*" is the complete predicate.

The second sentence tells about a person, "you." "You" is the subject of the sentence, and "know that Lowell wrote the *Biglow Papers*" is the complete predicate. "That Lowell wrote the *Biglow Papers*" is a part of the predicate — telling *what* you know.

In this case a **part of a sentence** contains a subject and predicate. Such a part of a sentence is called a **clause.**

You will find two **clauses** in each of the following sentences.

1. The winds roared and the lightning flashed.
2. Man proposes, but God disposes.
3. We have met the enemy, and they are ours.
4. We shall meet, but we shall miss him.
5. The bell rang, and the train moved on.
6. Winter has come, and the fields are covered with snow.

SECTION 468.

KINDS OF SENTENCES.

Observe the following sentences: —

1. The apple trees have blossomed.
2. When May comes, the apple trees will blossom.
3. May is here, and the apple trees are in blossom.

How many clauses does the first sentence contain? the second? the third?

A sentence that contains but one clause is a **simple sentence.** Compare the second and third sentences. Separate the clauses in the second sentence and read them alone by themselves. Which clause makes sense by itself? What is true of the other clause? *When May comes* is a **dependent clause.** It needs the help of another clause to make complete sense. This clause **modifies** *will blossom*, or, as we sometimes say, **depends upon** *will blossom.*

A sentence which contains a Dependent Clause is a Complex Sentence.

The third sentence contains two clauses independent of each other. Standing alone, either clause makes sense.

A sentence which contains two or more Independent Clauses is a Compound Sentence.

Make ten complex sentences, like the second example above.

Make ten compound sentences, like the third example above.

SECTION 469.

Study the following sentences.

Tell whether each sentence is simple, complex, or compound. Give your reasons.

1. The stormy March is come at last.
2. Speak clearly if you speak at all.
3. The voyager noticed the light smoke curling up from a village whose shining roofs gleamed among the trees.
4. All that glitters is not gold.
5. Brevity is the soul of wit.
6. They that touch pitch will be defiled.
7. As he approached the village, Rip Van Winkle met a nūmber of people.
8. The summer came, and all the birds were dead.
9. My heart leaps up when I behold
   A rainbow in the sky.
10. Laugh, and the world laughs with you.
11. Whether we look or whether we listen,
    We hear life murmur, or see it glisten.
12. The little bird sits at his door in the sun.
13. It was lovely summer weather in the country, and the golden corn, the green oats, and the haystacks in the meadows looked beautiful.
14. Ali Baba found the cave where the Forty Thieves hid their treasure.
15. He was dressed all in furs from his head to his foot,
    And his clothes were all tarnished with ashes and soot.

SECTION 470.

Separate into clauses the complex and the compound sentences in the preceding Section.

SECTION 471.

BUILDING SENTENCES.

Each of these examples is a skeleton or framework of a sentence: —

Ships sail, wind blew, boy ran, fruit grew, horses fed, man worked, train dashed, soldiers fought, child found, diamond flashed.

Build your own sentences upon this framework by adding a modifier to the subject and to the predicate.

Your modifiers may be **words, phrases,** or **clauses.**

After writing your complete sentences, you should bring them to the class and compare the results.

You will find that, although the framework of your sentences is the same, each of you has **modified the thought** differently by the addition of your clauses.

This exercise should teach you that a sentence varies with the thought of the speaker. It is by the use of the modifying words that this wonderful variety is made possible.

SECTION 472.

DESCRIPTION.

In the following selections objects are **described by comparing** them with other objects. This is a pleasing fashion of description, for by this means the thought is emphasized and often enriched and beautified, as by a pictured illustration.

Thus, if one says, "The meadow is green," we see only the greenness of the meadow; but if he says, "The meadow is as green as an emerald," we see the green meadow and also picture to ourselves the brilliant green of the emerald, which lends its beauty to the thought of the meadow.

Study these descriptions. In each example tell —

1. What objects are compared.
2. In what these objects are alike.
3. Whether the figurative expression is more beautiful or more striking than plain speech.

1. On the floor of the cave the delicate green creeping plants looked like an embroidered carpet.
2. A white and shining flower glittered like a star.
3. The stars became visible, large and sparkling, like clear and gentle eyes.
4. Trees and bushes were covered with hoarfrost, and looked like a forest of white coral.
5. She had seen ships, but at such a great distance that they looked like sea gulls.

SECTION 473.

Figurative Expressions.

Read the sentences below: —

1. Try to get the thought.
2. Tell the thought in plain words.
3. Compare the plain statement with the figurative expression.
4. In each example, what do you see besides the statement of fact?

1. Thus at the flaming forge of life
   Our fortunes must be wrought;
   Thus on its sounding anvil shaped
   Each burning deed and thought.
2. With many a curve my bank I fret.
3. The snow
   Had been heaping field and highway
   With a silence deep and white.
4. The broad bright moon sailed o'er us
   Through a sea of shining stars.
5. He shall be like a tree planted by the rivers of water.
6. Thy word is a lamp unto my feet.
7. Many red sparks could be seen running one after the other, here and there, as quick as the wind.
8. The light of hundreds of glow-worms shone amidst the grass and moss like green fire; and if she touched a twig with her hand ever so lightly, the brilliant insects fell down around her like shooting stars.

Find similar descriptions in your Reader.

APPENDIX.

RULES FOR THE USE OF PUNCTUATION MARKS AND CAPITAL LETTERS.*

Capital Letters.

I. Every sentence begins with a capital letter.

II. Every proper noun or abbreviation of a proper noun begins with a capital letter.

An adjective derived from a proper noun is usually written with a capital letter.

III. Every direct quotation begins with a capital letter.

This rule does not apply to quoted fragments of sentences.

IV. In the titles of books, etc., the first word, as well as every important word that follows, begins with a capital letter.

V. The interjection *O* and the pronoun *I* are always written in capitals.

Marks of Punctuation.

The common marks of punctuation are the period, the interrogation point, the exclamation point, the comma, the semicolon, the colon, the dash, the hyphen, the apostrophe, marks of parenthesis, and quotation marks. Of these, the period, the interrogation point, and the exclamation point are used at the end of sentences.

I. The period is used after—
   1. A declarative or an imperative sentence.
   2. An abbreviation or the initial of a name.

II. The interrogation point is used after a direct question.

III. The exclamation point is used after an interjection or an exclamatory phrase or sentence.

IV. The comma is used—
   1. After nouns of address.
   2. To separate a direct quotation from the rest of the sentence.

* This summary is intended for reference only. It includes the common rules for punctuation marks and capital letters. If the teacher wishes to use the summary as a review of the subject of punctuation, the illustrative sentences and selections contained in the book will afford sufficient material for study and practice.

3. To separate the parts of a series of words that have the same construction.
4. To indicate transposition in the order of a sentence.
5. To set off a modifier which explains or identifies a noun (an "appositive").
6. In general, to break up a sentence into parts so that its meaning may be clear to the reader.

V. The semicolon (;) is used —
1. To separate the parts of a compound sentence when no conjunction is expressed.
2. To separate the parts of a long compound sentence the clauses of which are broken by commas.

VI. The colon (:) is less frequently used than formerly.
1. It sometimes follows the name or title of a person addressed, as at the beginning of a speech or letter (as, — "Mr. Chairman: — The question under discussion is —"; "Dear Sir: —"). In such cases it is usually followed by the dash.
2. It sometimes precedes an enumeration or list, especially after "as follows," "namely," and the like. Here again the dash is commonly used.

VII. The dash (—) is sometimes used —
1. Instead of the comma, to set off an expression which breaks the thought of a sentence. The marks of parenthesis are used in the same way.
2. After the comma following the name of a person addressed, as in a letter (as, — "Dear Mary, —").
3. To indicate an incomplete or broken construction.

VIII. Quotation marks are used to enclose every direct quotation, and each part of a broken quotation. A quotation within a quotation is included in single marks.

NOTE. — When a quotation includes several paragraphs, quotation marks are put at the beginning of each paragraph, but at the end of the last one only.

IX. The apostrophe is used —
1. To mark the omission of a letter or letters in contractions.
2. As a sign of the genitive or possessive.
3. To indicate the plural of letters, signs, etc.

X. The hyphen is used —
1. When the parts of a word are separated in writing.
2. Between the parts of some compound words. (See the Dictionary in each case.)

INDEX.

Abbreviations, 72.
A Book, 197.
Abou Ben Adhem, 243.
Addresses, 76 ff., 251.
Adjectives, 210 ff., 218, 292.
Adverbs, 232 ff.
Advertisements, 295 f.
Advice, 203.
Andersen, Hans Christian, 91.
Angelo, Michael, 166.
Ant and the Grasshopper, The, 108.
Apostrophe, 84, 123, 275 ff.
Arab Chief, 40.
Article, 217.
Assertion, 198.

Baby Stuart, 208.
Barefoot Boy, The, 133.
Beautiful Things, 155.
Bell of Justice, The, 96.
Bonheur, Rosa, 161, 163.
Books, titles of, 140.
Breathes there a Man, 239.
Broken quotations, 201.
Business letters, 250 ff.

Capital letters, 10, 14; days of the week, 19, 50 f., 53, 55, 68, 107, 109, 141, 165, 249, 263.
Caravan, The, 38.
Clause, 309; dependent, 310; independent, 310.
Comma, 68, 109, 134; in series, 147 f.
Common nouns, 262 f.
Companies, names of, 139.
Complex sentences, 310.
Compound sentences, 310.
Conjunctions, 245.
Connoisseurs, The, 176.
Contractions, 85.
Copula, 292.
Courageous Travellers, The, 200.
Crow and the Pitcher, The, 88.
Customs of writing, 22.

Daffodils, 290.
Daffydowndilly, 126.
Date of a letter, 71 f.
Daybreak, 303.
Definitions, 216.
Dependent clause, 310.
Descriptions, 216, 313.
Direct quotations, 105, 107.
Dupré, Julien, 272.

Eldred, L. D., 38.
Exclamation point, 164.

Fables. See Stories and Fables.
Fable, A, 57.
Faint-Hearted Mouse, The, 168.
Family names, 15.
Farewell, A, 98.
Figurative expression, 313.
Fox and the Grapes, The, 83.

Gaelic Lullaby, 119.
Game of names, 194.
Gemila, the Child of the Desert, 31 ff.
Genitive, 275 ff.
Geranium, Study of a, 215.
Giant, The, 169.

Hans Christian Andersen, 91.
Hare and Tortoise, The, 79.
Herring, J. F., 93.
Hiawatha's Sailing, 113.
Horses, Picture of, 93.
Hundreds of stars, 90.
Hyphen, 135 f.

Imperative sentence, 159.
Imperial Courier, The, 308.
Independent clause, 310.
Initial letters, 17.
In School Days, 230.
Interjections, 248 f.
Interrogation point, 27, 109.
Interrogative sentence, 159.
Irregular plurals, 270 f.
It is not Growing Like a Tree, 280.

Kabyl, 40.
Kindness to Animals, 94.
Kinds of sentences, 153 f., 310.
Kingsley, Charles, 98.

Lady Moon, 104.
Landseer, Sir Edwin, 174, 207.
Letter, date of, 71 f.
Letter writing, 58, 62 ff., 69 f., 81, 87 f., 90, 111, 113, 118, 132, 167, 172, 177, 180, 244.
Letters, plural of, 271.
Lion and the Mouse, The, 74.
Lion of Lucerne, The, 133.
Lullaby of an Infant Chief, 209.

Mad Tea-Party, The, 201.
March, 82.
Meyer von Bremen, 143.
Michael Angelo, 166.
Millet, Jean François, 281.
Modifiers, 224, 226, 228, 312.
Monday's Child, 124.
Morning, 121.

Names, of persons, 14; family, 15; of places, 55; of companies, 139; game of, 194.
Napier, Sir William, 171.
Night, 120.
Night with a Wolf, A, 20.
Notes of invitation, 273.
Nouns, 195, 258 ff.; common, 262 f.; proper, 262 f.; predicate, 293.
November, 286.
Number, plural, 301; singular, 301; of verb, 306.

Object of the verb, 288.
Of-Phrase, 278 f.
Old Mail Coach, The, 60.
On the Prairie, 272.
Ownership, 123 f., 274.

Palm Trees, 33.
Paragraph, 247.
Parts of speech, 256.
Parts of the sentence, 186.
Period, after initials, 18, 29, 68, 72, 159.
Personification, 264.
Persons, names of, 14.
Phrase, of, 278 f.; verb, 283.
Pictures: Baby Stuart, 208; Caravan, The, 38; Connoisseurs, The, 176; Helping Hand, The, 110; Horses, 93; Imperial Courier, The, 308; Kabyl, 40; Lion of Lucerne, The, 122; Morning, 121; Night, 120; Old Mail Coach, The, 60; On the Prairie, 272; Palm Trees, 33; Pet Bird, The, 142; Rosa Bonheur, 163; Saved, 207; Shepherdess, The, 281.
Places, names of, 55.
Plurals, 276 ff.; irregular, 270 f.; of letters, 271, 277; number, 301.
Poetry, 173; A Book, 197; Abou Ben Adhem, 243; Advice, 203 f.; A Farewell, 98; A Gaelic Lullaby, 119; A Night with a Wolf, 20 f.; Beautiful Things, 155; Breathes there a Man, 239; Daffodils, 290; Daffydowndilly, 126 f.; Daybreak, 303; Hiawatha's Sailing, 113 ff.; In School Days, 230 f.; Lady Moon, 104; Lullaby of an Infant Chief, 209; March, 82; Monday's Child, 124; November, 286; Rest, 280; Song of Hiawatha, 13; Succession of the Four Sweet Months, 56; The Baby, 106; The Barefoot Boy, 133; The Giant, 169; The Sandpiper, 145; The Sea Song, 219; The Song of the Brook, 52; The Tree, 138; The Wise Fairy, 156 f.; To-day, 49; Weather Song, 193; Winter Jewels, 112; Wishing, 178.
Possession, 123 f., 130, 274, 278 f.
Postage stamps, 61, 76.
Post office, 58.
Predicate, 188, 198; adjective, 292; noun, 293.
Prepositions, 240 ff.
Pronouns, 205, 297 ff., 301 f.
Proper nouns, 263.
Proverbs, 9, 81, 220.
Punctuation, 22.

Quotation marks, 104 f., 109, 141.
Quotations, direct, 105, 107; broken, 201.

Renouf, Emile, 110.
Rest, 280.
Robinson Crusoe, 258.
Rosa Bonheur, 161, 163.

Sandpiper, The, 145.
Saved, 207.
Schreyer, Adolph, 40.
Sea Song, The, 219.
Sentences, 7 f., 150 f.; kinds of, 153 f.; imperative, 159; interrogative, 159; parts of, 186; subject of, 187; predicate of,

188; compound, 310; complex, 310; kinds of, 310.
Series, 147 f.
Shepherdess, The, 281.
S form, The, 306.
Singular number, 301.
Sir Edwin Landseer, 174.
Sir William Napier, 171.
Song of Hiawatha, 12, 113.
Song of the Brook, The, 52.
Speech, parts of, 256.
Statements, 29, 198.
Stories and Fables: A Fable, 57; Gemila, the Child of the Desert, 31; Kindness to Animals, 94; Michael Angelo, 166; Robinson Crusoe, 258; Rosa Bonheur, 161 f.; Sir Edwin Landseer, 174 f.; Sir William Napier, 171; The Ant and the Grasshopper, 108; The Bell of Justice, 96 f.; The Courageous Travellers, 200; The Crow and the Pitcher, 88; The Faint-Hearted Mouse, 168; The Fox and the Grapes, 83; The Hare and the Tortoise, 79; The Lion and the Mouse, 74; The Mad Tea-Party, 201 f.; The Story of a Sculptor, Thorwaldsen, 120 ff.; The Wonderful Cradle, 28; Treasure Boxes, 221 f.; The Ugly Duckling, 91; What is Fear, 294.
Study of a Geranium, 215.
Subject, 187.
Succession of the Four Sweet Months, 56.
Syllables, 136 f.

Thorwaldsen, 120 ff.
Titles, 67; of books, 140.
To-day, 49.
Treasure Boxes, 221 f.
Tree, The, 138.

Ugly Duckling, The, 91.

Verb, 199, 282; phrase, 283, 287; object of, 288; number of, 306.

Weather Song, 193.
What is Fear, 194.
Winter Jewels, 112.
Wise Fairy, The, 156 f.
Wishing, 178.
Wonderful Cradle, The, 28.
Words, work of, 185, 191.
Work of words, 185, 191.

Year's at the Spring, The, 87.
Yes and No, 237.